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ABSTRACT

Sixteen millimeter motion pictures dealing with Japan are listed alphabetically by title and annotated. Length of film, whether color or black and white, and name of producer or distributor is given for each, and a subject index is provided. Films produced before 1960, "sponsored" films, and 35 mm filmstrips are listed without annotations. A list of distributors is included. (SK)

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FILM RESOURCES ON JAPAN

prepared by

THE UNIVERSITY OF MICHIGAN
AUDIO-VISUAL EDUCATION CENTER
ANN ARBOR, MICHIGAN

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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FOREWORD

Japan is clearly one of the major nations in the world today. With its rich cultural heritage, its remarkable record of national development, its achievements in science and technology, and its status as an industrial and world trade power of the first rank, Japan appears destined to remain a significant force in world affairs for the foreseeable future. It is also a country of special importance to the United States.

Despite the foregoing facts, the treatment of Japan in American education at every level—elementary, secondary, college, and adult—remains inadequate in the majority of institutions, programs and classrooms. While interest in learning about Japan has increased in recent years and some important progress has been made in Japanese studies, considerable deficiencies still remain in the time and attention devoted to Japan in American education.

The U.S. Office of Education has long been concerned with fostering international understanding through education. As part of its contribution toward helping modernize American education to reflect more adequately the increasingly interdependent world in which we live, USOE's Division of International Education is helping to expand and improve Japanese studies in a variety of ways. Its activities include sponsorship of studies of status, needs, and priorities; aid to Japanese language and area studies programs in several U.S. colleges and universities, each now with some responsibility for assisting related development in elementary, secondary, and teacher education; fellowships for graduate students and faculty members for research and training in Japanese studies, including opportunities for intensive advanced language training in Japan; sponsorship of the preparation of instructional materials and research monographs; and publication of studies on education in Japan.

The Office of Education is also cooperating closely with the Japanese Ministry of Education and the East-West Center in a combined effort within the framework of CULCON, the special United States-Japan Joint Committee on Cultural and Educational Cooperation, to increase mutual understanding between the United States and Japan through the improvement of curriculum methods and materials in elementary and secondary education in both countries. This directory of film resources about Japan is one of several USOE contributions to the objectives of CULCON and represents one of the activities in direct support of CULCON's Joint Sub-Committee on Education for International Understanding. The chairman of the U.S. Sub-Committee is Dr. A. Craig Phillips, Superintendent of Public Instruction of the State of North Carolina. The chairman of the Japanese Sub-Committee is Dr. Isao Amagi, Special Adviser to the Minister of Education of Japan.

Good teachers have long known the effectiveness of the multisensory approach to teaching and learning. Words and books alone are not enough. When available, good films and filmstrips along with other audio-visual materials either on the classroom screen or the television tube can make powerful contributions to learning about other nations, other peoples, other ways of life.

The visual and the visual in motion with sound and color can give meaning to verbal abstractions, can carry the learner beyond the limitations of the printed page into more of a first-hand encounter with the dynamics of another culture. Such materials can help make facts and concepts more teachable as well as more memorable. They both facilitate and enrich the learning process. They can help add insight as well as empathy to historical chronology, to the consideration of other traditional course elements, and to problem solving. They thereby enable the student to develop a more accurate and rounded sense of reality. In short, films, filmstrips, and similar material enable the learner to enter and experience the other culture more directly and fully. Thus they can contribute greatly to broadening and deepening intercultural understanding.

Heretofore there has been a widespread lack of knowledge about how many and what kind of film materials about Japan are available in the United States. The questions of amount and content coverage of existing items are largely answered by this inventory. Far more exists than anyone realized. The over 500 films and filmstrips listed in the following pages represent a rich lode of instructional resources to be mined by the serious teacher, curriculum developer, and educational media coordinator. The exact nature, adequacy, and range of utility of these various items can now be determined by evaluation on a case-by-case basis.

Commendation is due Ford L. Lemler, Director of the Audio-Visual Education Center of The University of Michigan, and his staff for their conscientious, tireless effort to search out and bring together all of this information in the well-organized and usable fashion you have here. They have performed a signal service on behalf of improving the teaching and learning about Japan in American education. Hopefully, the inventory can be updated periodically as new film materials enter circulation and educational need requires.

While this extensive inventory is a very important first step in making information about film materials on Japan more widely available, it must be emphasized that this is a descriptive inventory prepared from available information; it does not include critical evaluation. The evaluation of the usefulness of each item for the various purposes of different users remains the responsibility of the users. As always, previewing before use or purchase is strongly recommended.

Originally it was our hope that this initial publication would contain evaluative judgments as well as descriptive information, but as the large amount and wide range of materials began to be uncovered, the original plan was no longer feasible within the scheduled date of publication for reasons of both time and money. We therefore decided to concentrate on the necessary first step, completing this comprehensive inventory of available materials. The task of evaluation remains a worthy challenge for the combined efforts of specialists in Japanese studies and specialists in curriculum materials, methods, and media utilization. With the availability of the inventory the stage is now set for interested parties to organize an appropriate cooperative effort to evaluate the various items in some systematic fashion. Especially in some subject areas a joint American-Japanese team might provide particularly valuable judgments on such aspects as cultural fidelity, representativeness of example, and the extent to which current materials accurately reflect contemporary Japan and emerging trends.

Readers interested in securing any item in this publication should consult the *Notes* on page 1. Please do not address requests to the Office of Education; OE does not maintain a circulating film collection and does not loan, rent or sell anything listed herein.

This publication not only furthers the objectives of CULCON and the cause of intercultural/international understanding generally, but also represents an Office of Education contribution to the ethnic heritage theme of the American Bicentennial Celebration.

Robert Leestma
Associate Commissioner for
Institutional Development and
International Education

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NOTES

1. This directory is intended as a convenient handbook of information about available film resources which should have utility in the study of Japan. It includes references to 355 films and 204 filmstrips. An effort was made to be comprehensive in the listings. However, there are inevitable omissions of some materials not included in producers' catalogs or general directories or which, because of the nature of their content, were considered to be of limited curricular utility. Inclusion of a title in this directory is not necessarily a recommendation for use for any instructional purpose, and no attempt has been made to include detailed or critical evaluations of the materials listed or described. Schools are advised to use this handbook as a means of locating promising materials, a first step in selection, and to be alert for producers' announcements of new productions.

2. The film materials on Japan described on pages 9 to 38 are titles produced after 1960, the most recent materials available. However, useful films produced prior to that year are listed on pages 39 to 40.

3. Each film entry in the descriptive list includes title of film, running time in minutes, format (color or black and white), appropriate grade levels (see code), content description, producer and/or distributor, and year of production.

4. Appropriate grade levels are general designations of maturity range and are indicated by the following code:

p. . . . . primary

i . . . . . intermediate

j . . . . . junior high school

s . . . . . senior high school

c . . . . . college

a . . . . . adult

5. Producers and distributors are indicated by code in the annotations. The code is explained in the section from page 53 to page 55 where addresses are given for the convenience of the user.

6. A wealth of material on Japan, produced by NHK Japan Broadcasting Corporation, is available from NHK International. A few of these films are available from distributors in the United States. In these cases, the United States distributors are indicated. For other titles from this producer, users are advised to write to the Japan Society, Inc., 333 East 47th Street, New York, N. Y. 10017 for assistance in obtaining prints for purchase.

7. Content descriptions of film materials listed as available from UNIJAPAN FILMS, 9-13 Ginza 5-Chome, Chuo-ku, Tokyo, 104, Japan are used by permission of the National Information Center for Educational Media (NICEM), University of Southern California, University Park, Los Angeles, California 90007. Indexes published by NICEM are helpful in obtaining information concerning all media. In relation to film materials on Japan, these indexes will also be useful in obtaining content descriptions (a) for films produced prior to 1960 and (b) for 35 mm. filmstrips which are listed only by title in this publication.

8. "Sponsored" films, usually available without rental charge, are listed by title in the section from pages 41 to 43 together with the names of distributors in the United States. Content descriptions of some of these films may be obtained directly from the distributor or by consulting the publication, *Educators Guide to Free Films*, published by the Educators Progress Service, Inc., Randolph, Wisconsin.

9. In the list of 35 mm. Educational Filmstrips, each entry includes title, number of frames, format (black and white or color), sound accompaniment (if any), appropriate levels of use, distributor code, and year of production. Those entries which include no reference to "record", "cassette", or "audio-tape" may be assumed to be filmstrips with captions.

10. After identifying a film or filmstrip that looks useful in this comprehensive inventory, check with your local or state film library or media center to determine its local availability. No single center is likely to have all or even a majority of the materials described here. For this reason, we have included information on the producer. Most films can be rented, although some, for example those listed on pages 41 to 43, are available without rental charge. Rental charges vary according to the policies of different libraries. Rates commonly employed are nominal, varying from $5 to $10 for several days of use. Consult the catalog of your local film library.

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16 MM. MOTION PICTURES

Abduction of the Emperor of Japan
10 min. color i-j

Medieval tale of the almost successful attempt to kidnap the Emperor of Japan. Photographed directly from the original Heigi-Monogatari-Emaki 12th century Japanese hand-painted scroll in the Boston Museum of Fine Arts. Details depicted in the scroll are of violence and disorder between the fighting factions, chaotic court life and colorful costumes and decor. (Daniel Stampler: Film Images, 1964)

Adventure of a Tiny Boy, The
14 min. color i-j

An animated puppet dramatization which describes the beauty of the Orient. (UNIJAP, 1968)

Approach to the Prediction of Earthquakes, An
27 min. color j-s-c-a

Everyday in one small village in Japan a hundred or more earthquakes occur, small shocks usually, but sometimes striking with swift devastation. Scientists from around the world come to this town to study the quakes, their possible sources, their frequency and their possible prediction. The village is virtually an "earthquake laboratory." Earth tremors are filmed as they happen, while buildings and streets shake and entire hills plunge down on houses. Details the methods used to study and predict earthquakes and surveys the people who live in the village and their reaction to the daily threat. (Iwanmi Productions; American Education Films, 1969)

Ariake Tideland, The
30 min. color j-s-c-a

The Ari-ake Sea in western Kyushu is a unique water basin. It is shallow, the deepest part no more than twenty meters, and the bottom is flat. At low tide, nearly one-third of the entire sea becomes a tideland. It abounds in crabs, gobies and other small living things. Large numbers of fishermen living along the tideland make a living by catching these living things by methods entirely different from normal fishing. How the fishermen travel on what are called tideland skis; the skill with which they catch gobies; the relationships between sea, fish and man, which have continued since ancient days. (NHK Japan Broadcasting Corporation; NHK International, 1972)

Art of Kabuki
30 min. b/w j-s-c-a

Presents the well-known actor Kuroemon as well as other stars of the Grand Kabuki Troupe in excerpts from Kumagai Jinya and Momiji-kari as well as a demonstration of male and female gestures and sword fighting. (Japan Society, 1969)

Art of Meditation, The
28 min. color s-c-a

While Alan Watts describes the art of "temporarily silencing the mind, of stopping the chatter in the skull", the sights and sounds of nature in a Japanese garden are recorded to create an atmosphere of meditation. In describing the practice of Yoga in India, Chang in China, and Zen in Japan, Watts gives advice on how to sit, breathe and use a mantra as ways to bring oneself in touch with reality. (Hartley Productions)

Asakusa Nori
25 min. color j-s-c-a

The cultivation of the edible red seaweed which grows in the shallow sea and has been eaten since ancient times. How cultivation utilizes new techniques of artificial seeding, refrigerated nets and floating nets; the harvesting of the seaweed and a discussion of its nourishing ingredients. (Gakken; UNIJAP, 1971)

Atomic Energy in Japan
28 min. color j-s-c-a

Predicts that in Japan atomic energy will become the principal source of energy and explains that it is necessary to build new reactors because of the lack of uranium. Documents atomic development and the conditions which relate to reactors. (UNIJAP, 1971)

Atomic Power Plant Coming to the Shore, An
30 min. b/w s-c-a

An atomic power plant which was constructed on the Mitsu and Kataku districts of the Shimane Peninsula facing the Japan Sea. How the fishing cooperative in the area inspected the effects of an atomic power plant on the industry and the possibility of radioactive water. (UNIJAP, 1971)

Autumn Too Soon

44 min. color j-s-c-a

Ten million people live crowded together beneath the skies of Tokyo. What is happening to their environment? The zelkova tree, which predates man by millions of years and has survived the alternating cold of glacial epochs and drought of torrid periods, now sheds its leaves in midsummer. That is one small gesture of protest that a plant, unable to move from the spot where it lives, can make against an unfavorable environment which in Tokyo includes photochemical smog, pollution of coastal waters, acidic rain, and exhaust gases with a high sulphuric acid mist content. Defoliation is the plant's means of self-defense, but it it occurs in warm weather, the plant cannot help budding again. Then the defoliation and budding processes are repeated several times in the same year, production exceeds consumption, and the tree dies. Humans must learn that when they allow the environment to go haywire, nature will also go haywire, each living thing reacting in its own way to the outrage. Will the people of Tokyo be able to improve their environment at this stage, or will autumn continue to come too soon? (NHK Japan Broadcasting Corporation; Films, Inc., 1973)

Bamboo: Plant of a Thousand Uses

14 min. color i-j

The traditional and everyday uses of bamboo are blended artistically with many aspects of contemporary living in Japan in both urban centers and in rural areas. Bamboo is characterized as having more uses than any other plant in the world and as providing a livelihood for many Japanese families. (Sterling Beath; Robert Lang; Midori Nishi; LFA, 1967)

Beauty and Power of the Japanese Alps—The Dam at Nagawado

35 min. color j-s-c-a

In order to meet the increasing demand for electric power in Japan, and to supply the need for agricultural irrigation water, the Nagawado Dam and a storage power station have been built on the Azusa River in central Japan. How the combined application of water-jet and rock-anchorage methods brought the threatening faults under control. (UNIJAP, 1970)

Behavior of the Macques of Japan: The Macaca Fuscata of the Takasakiyama and Koshima Colonies

28 min. color c

Ecological and behavioral study of primate colonies indigenous to Japan. Three provisionized groups of the Takasakiyama colony have fairly distinct territorial ranges but rotate use of common feeding ground and temple grove. Social organization is reflected in spatial distribution patterns. Communication by sentinel tree signaling regulates intergroups and intragroup actions. Mother-infant conditioning through positive and negative reinforcements, adaptive learning, and grooming as a conditioning activity. Animals in Koshima Island colony transmit learned behavior of washing potatoes and separating wheat from sand to infants and to juveniles. (Pennsylvania State University Psychological Cinema Register, 1969)

Birth of the Land

16 min. color i-j

The processes that formed our earth—erosion, sedimentation, vulcanism, uplift and submergence—are studied in a journey through time to the creation of the islands of Japan. Animation and live action show how a familiar land mass is slowly shaped over billions of years. (American Education Films, 1972)

Birth of Silk

40 min. color j-s-c-a

Silkworm-raising, like rice growing, is a very old activity in Japan's agriculture with a history of 2000 years. Shows the birth of silk from the moment the silkworms are hatched from eggs to grow by more than 10,000 times in a little over three weeks and to spin cocoons from which silk is made. The entire process of silk growing is shown along with the lives of the people who are engaged in this industry. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Bonsai

25 min. color j-s-c-a

Since the Middle Ages, the Japanese have cultivated and perfected the art of bonsai, the dwarfing of potted trees. This film is a complete catalogue of techniques for shaping, grooming and maintaining bonsai. Many types of trees and evergreens are appropriate for bonsai although they require different techniques to maintain their shape. These techniques are demonstrated along with the proper methods of initial shaping, alteration, pot selection, repotting, root control, soil mixture, storage and maintenance. Captures the mood, grace and aesthetic intent of bonsai: to create a living, changing miniature of nature. Award winning. (Ian Clark; CMC, 1971)

Boy of Japan: Ito and His Kite

11 min. color & b/w p-i

Tells the simple story of a small Japanese boy and his kite, and by means of views which might be seen from a high flying kite, we are introduced to the people, customs and land of Japan. The farmlands, industry, bustle of a city, the high mountains and the surrounding sea. Shows Ito's journey to the big city on the day before the children's festival. Ends with the kite getting away from the boy who realizes that someday he may follow it around the world. (Coronet, 1969)

Buddhism, Man and Nature

14 min. color s-c-a

Alan Watts stresses the inter-relationship of man and nature, as a philosophy which leads to the joyous acceptance of life. His words are reinforced by sensitive pho-

tography of nature interwoven with similar scenes in Chinese and Japanese paintings. (Hartley Productions, 1968)

Buddhism, Part II
15 min. color s-c

The northern movement of Buddhism in Japan is represented as being more integrated with the total cultural and economic life of that country than Buddhism of India. The various sects, including Zen, are shown. A Zen student is seen in his studies. The effect of Buddhism on Japanese culture, including floral arrangements and tea ceremonies. Produced and narrated by Lew Ayres. (International Communication Films; Doubleday Multimedia, 1968)

Bunraku
30 min. color j-s-c-a

The many aspects of the Japanese puppet theater. Includes selection from plays, behind-the-scenes preparations, structure of the puppets and their manipulations. (Japanese Ministry of Foreign Affairs; Japan Society, 1969)

Bunraku Puppets
35 min. b/w i-j-s-c-a

This film, without narration, documents the few remaining Bunraku puppet-makers and puppet-handlers of Japan. Bunraku is a traditional Japanese stage art that consists largely of Tayu chanters, Shamisen players and puppets. Deals with the birth of a Bunraku puppet from a block of wood. The puppet then becomes an animate being at the hands of a master artist. Monjuro, master puppet handler, and his students dress the puppets in dramatic costumes and wigs and put them on the Bunraku stage. (NHK Japan Broadcasting Corporation; NBCEE, 1968)

Canoes of the Ainu, The
19 min. color i-j-s-c

On Hokkaido, lives a vanishing race—the Ainu. This film highlights an important moment in their life as Ainu men perform the ritualistic task of building a simple canoe from a felled tree. Provides a portrait of Ainu life and customs, their work, dances, songs and rituals. (American Educational Films)

Carp Town, The
30 min. color j-s-c-a

The town of Tsuwano in Shimane Prefecture in Western Japan is known for its carp kept in the waterways that run in all directions through the town. The carp thus maintained are reported to be five to ten times the total population of 9,000 people. The townspeople neither sell nor eat the carp; they simply take care of them for pleasure, and the tradition of 300 years has fostered their love of carp among them. While describing the man-carp relationship, the program introduces the "dance of herons" and a naturalized Catholic father named Yujiro Ckazaki, who daily offers prayers to the early Japanese Christian martyrs. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Ceramic Art: Potters of Japan, I, II
31 min. color i-j-s-c-a

An insight into the working methods of several present-day potters of Japan who still work in traditional ways. The practices, principles and philosophies of these potters. Builds appreciation of traditional Japanese pottery through an increased understanding of its methods. The firing of Japanese multi-chambered kilns is a featured attraction. (McGH, 1968)

Chaconne for Traditional Japanese Instruments
19 min. color j-s-c-a

As an example of the marriage between Japanese and Western music, this piece was composed for old Japanese instruments with the style of the old European Chaconne. The music is performed in a Japanese house and both the house and performers' costumes change from the medieval, to the recent, and to the most modern styles. An attempt to present a feeling of vibrant life through a simple structure of sound. (NHK Japan Broadcasting Corporation; NHK International)

City Life in the New Japan
29 min. b/w s-c-a

A study in contrasts of a westernized family and a traditional family in Tokyo. How city life changes more rapidly than life in the country. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Clever Hikoichi: A Japanese Tale
14 min. color p

A young boy named Hikoichi helps the king's wise men solve three terrible problems; how to weigh a giant on a tiny scale, how to defeat a giant in battle, and how to put a rock that is too heavy to lift on a giant's back. Story told in puppet animation. (Gakken Film Company, Ltd., Japan; Coronet, 1974)

Collision With Japan, 1931—1941
20 min. b/w j-s-c-a

Deterioration of U.S. Japanese relations in the 1930's culminating in war; efforts of President Roosevelt to restrain Japanese imperialism by means short of war; impact of European events during the 1930's on the Pacific policies of the United States and Japan; critical diplomatic confrontations leading to Pearl Harbor attack. (ABC; EBEC, 1966)

Communist Party in Japan, The

29 min. b/w s-c-a

Reviews the progress of the Communist Party in Japan from pre-war days to the present. Includes film footage showing the release from prison of leading communist leaders just after World War II. Discusses the high degree of trained leadership, the party and the party's influence in politics. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Crow Boy

7 min. color p-i

On the first day of school in Japan, a boy is found hiding in the dark space underneath the school house. Because he is very small and no one knows him, he is called Chibi, which means "tiny boy." Chibi's shyness prevents him from making friends or participating in class. He learns to amuse himself by watching insects or sitting with his eyes closed trying to identify the many sounds around him. For six years he is lonely and withdrawn. Then, almost too late, a kind and wise teacher takes an interest in Chibi and draws him out. When other students discover that the strange boy can imitate the voices of crows and knows where the wild grapes and potatoes grow, he earns a nickname of which he can at last be proud—"Crow Boy." Refreshing story of Taro Yashima told against a musical score of traditional Japanese music. (WWS 1971)

Daibutsu

20 min. b/w j-s-c-a

At the Todaiji Temple in the ancient capital of Japan, Nara, rests the world's largest bronze image of Buddha, 16 meters high. The original image was built 1,200 years ago by the Emperor Shomu, a large working force took more than 10 years to complete it. Workers from all over Japan were brought to work on it. At that time Buddhism was entwined with politics at the highest levels. That man is relieved from sufferings of poverty and hunger through a respect ofr Buddhism was a prevailing teaching of this period. So the Emperor wanted to unify Japan within the frame work of Buddhism. Pictures and animations used to show the process of construction. (NHK Japan Broadcasting Corporation, NHK International)

Dances by Suzushi Hanayagi

23 min. b/w c-a

Shows the artistry of Suzushi Hanayagi, a young Japanese dancer in a classical dance in full costume, a modern dance, and a demonstration-lecture of classical Japanese dance movements. (Cecil Todd, 1963)

Day Is Two Feet Long, The

8 min. color j-s-c-a

Presents photographically the events of a moment, as the Japanese Haiku poem does with words. The Japanese, for centuries, have written poetically about the natural things they have experienced. Gomei wrote, "The mud-snail crawls two or three feet, and the day is over." In this film, Peter Rubin uses his camera as the Japanese poet uses words. His pictures become film poetry with appropriate sound effects but without narration, making the viewer feel alone in peaceful contemplation of the natural world. (Peter Rubin; WWS, 1967)

Day of the Fox, The

9 min. color i-j-s-c-a

A cartoon film based on the Japanese legend of Sharaku. In ancient Japan the fox, badger, and cat were believed to possess supernatural powers, and the fox was the most cunning of all. This is the tale of a fox who took possession of a man and left the forest to go to the court of the emperor to become an actor; later he went to the city to become an artist. There he executed a series of portraits of actors but he was not an instant success. After having made some 145 portraits, he went back to the forest to resume his original life because he was bored with everything he tried to do as a man. Of special interest to collectors of Japanese prints, since it is based on the mysterious appearance in Edo (Tokyo) in 1794 of Toshusai Sharaku who created in a ten-month period a collection of prints which are considered to be excellent portraits of the actors in the Kabuki theater of that time and which have become highly prized. Useful in the study of Japanese wood cuts and Japanese folklore. (Fleetwood Films)

Day of the Great Ordeal, The

50 min. color j-s-c-a

For the boys and girls of Kitami Hokuto Senior-High School in northern Hokkaido, the day of the annual marathon is quite different from the usual school routine. They spend the whole day running or walking the length of the course—70 kilometers for the boys and 37 kilometers for the girls. The event is not a marathon in the true sense of the word because it is not primarily a race. It is really an endurance test, a gruelling experience which gives the participants a sense of emancipation. Music of this documentary performed by the students themselves. (NHK Japan Broadcasting Corporation; NHK International)

Democracy and Politics

29 min. b/w s-c-a

Presents a political history of Japan from its early autocracy to the formation of its democratic government under the direction of the United States in 1945. Explains how Japan operates on two levels politically—outwardly it is a democracy, but beneath lies a spirit still predominantly authoritarian, expressed in bitter antagonism between the political parties. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Demon Drum
35 min. color j-s-c-a

In a small village on the Noto Peninsula facing the Sea of Japan, a demonic drum ritual known as "Gojinjodaiko" has been preserved. At a time of battle about 400 years ago, the villagers are said to have repulsed an enemy attack through the use of the drum. Ever since that time, the men of the village have faithfully kept this drum music. During the winter the men of this village head for the cities to take seasonal work, but they return home in the spring. In spare moments from their work in the farm fields or from fishing, they enjoy themselves by playing on the drum. Shuichi Kitaoka is a man to whom the drum is a vital part of his life. In this program we introduce this man's way of life and his relationship to the drum. (NHK Japan Broadcasting Corporation; NHK International, 1972)

Discovering the Music of Japan
22 min. color j-s-c

Japanese music has a long tradition and many famous composers. Explains the three major Japanese instruments, the koto, the shamisen and the shakuhachi. Traditional Japanese dances and songs are performed with the accompaniment of these three instruments. (FA; BFA, 1967)

Eastern Religions: The Way
28 min. color j-s-c-a

Eastern man believes that the Yin and Yang, the natural universal contrasts that fit together in a continuous circle, are expressed through many different philosophies. Taoism is based on passivity or flowing with the force of Nature. Confuscianism holds to all life fitting into a strict hierarchy. Buddhism insists on letting go of the ego. Shintoism emphasizes life rather than the rewards of death. Using animation and stills in motion, this documentary illustrates some of the ways man has sought to make order out of his universe. (Films, Inc., 1973)

Eclipse
10 min. color j-s-c-a

A modern ballet based on the musical composition of the same title by Toru Takemitsu, a leading avant garde Japanese composer. Written for two Japanese instruments, the biwa (lute) and shakuhachi (vertical bamboo flute), the composition has been adapted frequently for ballet. Aims to reveal the world of mystery and thrills by showing the aspects of co-existence, confrontation, and union. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Education in the New Japan
29 min. b/w s-c-a

The problems and strengths of the educational system today are discussed and contrasts are drawn with the the time of Imperial Japan. Consideration is given to how the Zengakuren operates today and how students, as a group, are exerting an increasing influence on the contemporary life and thought of Japan. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Emperor and a General, The
29 min. b/w s-c

Dramatized documentation of the "longest day in Japanese history" when militarist rebels attempted to prevent Hirohito from accepting the terms of the Allied Potsdam Declaration at the end of World War II. Film is in Japanese language with English subtitles. Excerpted from the feature motion picture and intended for use with the book *Japan's Longest Day*, Armon Books, Inc., Publishers, Cambridge, Massachusetts. (TFC, 1971)

Emperor Hirohito
26 min. b/w s-c-a

Life of Japan's Emperor; how he saw the need for changes toward democracy in Japan at an early age; how a military territorial expansion developed against his wishes; Japan's entry and defeat in war; how with the help of Western influence, he effected reforms in his country. (Wolper; McGH, 1964)

Empty Hand, The
10 min. b/w i-j-s-c-a

Karate, Japanese for "empty hand," is demonstrated by black-belt experts. A realistic account, photographed at a karate school, shows karate training including the karate yells, grunts, and blows. Viewers are drawn into personal involvement with the activity and experience a sense of sharing the enjoyment of body contact and physical release. (ACI, 196[illegible])

Family in Tokyo
15 min. color i-j-s

How an average middle-class Tokyo family lives; some customs that are similar to ours, and some that are different. Sequences include the usual daily things that a father and mother and two children do from the time of close of school through shopping, meal preparation, recreation, dining, study time and preparation for bed. (Pat Dowling; BFA, 1961)

Family Life in Japan: Remember, I'm Me
11 min. color p-i

From the *Family Life Around the World series.* A revealing look at Japanese urban life as it is experienced by a modern family of four. Japan's similarities with and differences from, our own technological society emerge as we watch the father at work, the mother cleaning house, and the children at school. Taeko, one of the family's young daughters, in her struggle to establish and maintain her identity. (Stoney Associates; McGH, 1969)

Fishing in Japan
40 min. color j-s-c-a

The Japanese have been incomparable fishermen throughout the ages. By dint of their persistent efforts and resourcefulness, the Japanese fishermen have attained the foremost rank in the fishing industries of the world. Shows sixteen typical fishing methods including the unique "diving-net" system, and the pole-and-line bonito fishing popular in Northeast Japan. (NHK Japan Broadcasting Corporation; NHK International, 1968)

Fishing on the Coast of Japan
14 min. color i-j-s-c-a

Documents a long day of hard work in the lives of Japan's coastal fishermen. At dawn the fishermen of Kuju Kuri Hama collect their nets and take their flat-bottomed boats out to sea. Once underway, the men have their morning meal of rice. They use sonar to locate the fish and then play out the netting between two boats which work together. They haul in the netting until the catch is massed, then dip out the fish and transfer them to the hold. They repeat the operation many times before the end of the day when they return to the beach where the women help bring the boats ashore on wooden skids and unload the catch. The women sort the fish as the men work in repairing and maintaining their nets. Gives a sense of the hardship and beauty of the life and work of the Japanese fishermen and the dependence of the Japanese people upon fish as a source of protein food. No narration. Original Japanese musical score. (Julien Bryan; IFF, 1963)

Five Faces of Tokyo
55 min. b/w j-s-c-a

The life styles, social stations and aspirations of five individuals and their families in Tokyo; a tatami maker, an unskilled laborer from rural Japan working in a family style enterprise; a white collar petty executive in a sporting goods firm; Japan Socialist Party woman member of the House of Councillors; and a top Mitsui executive from Japan's industrial establishment. (USDS)

Floating World of Japanese Painting (Ukiyo-E)
20 min. color s-c-a

A visual record of this famous school of Japanese painting which helps recreate a whole cultural era still in progress. A study of Ukiyo-e painting that has influenced the works of European impressionists Van Gogh, Gauguin, Cezanne, Degas and Manet. (American Education Films, 1972)

Flow of Zen
14 min. color s-c-a

"The waters before and the waters after, now and forever flowing, follow each other." Alan Watts begins his description of the philosophy of Zen Buddhism with this Zen poem, comparing the qualities of water with the qualities produced by following Zen. In the last half of the film, Buddhist chants synchronized with striking psychedelic visuals turn the mind inward and induce a state of contemplative meditation. (Hartley Productions, 1969)

Folk Dance
30 min. b/w j-s-c-a

Introduction to the special folk dance art of the northern part of Niigata Prefecture, "snow country." (Japan Society, 1965)

Four Families, Part II (Japan and Canada)
30 min. b/w s-c-a

An on-the-spot comparison of family life in Canada and Japan in which the internationally known author-anthropologist, Margaret Mead discusses how the upbringing of a child contributes to a distinctive national character. Points out differences in such details as bathing the baby, training, rewards, punishments, religious observances. (NFBC; McGH, 1965)

Furi Zutsumi
9 min. color j-s-c-a

A classical Japanese dance performed by a girl in colorful traditional costume, accompanied by Japanese music performed on the samisen. Offers an opportunity to observe in detail the nuances of movement, gesture, and rhythm and the great beauty of this traditional art form. Produced and directed by William Kay; danced by Shizuko Inbe; samisen music performed by Shofuku Kineya and Fukusuzu Okawa. (Film Images, 1973)

Gateway to the Gods
25 min. color s-c-a

From *The World of Lowell Thomas Series.* A study of Japan not as a modern, industrial power but as the seat of an ancient culture that has been handed down to the present-time—unchanged since the 8th century. We see several ancient rites including four Buddhist and Shinto rituals, the fire-walking ceremony of the Yambushi, a gay Shinto carnival, the practice of ancestor worship and the "scapegoat" rite of Misogi-Ho. Narrated by Lowell Thomas. (BBC; Odyssey Productions; Time-Life, 1967)

Gift of the Dragon, The
25 min. color j-s-c-a

From *The World of Lowell Thomas Series.* A journey beyond the familiar study of modern Japan into the faith, superstition and magical wonders of the Land of the Rising Sun. We see an ancient Shinto rice ceremony, and "Noh" and "Kabuki" plays, medieval entertainments still popular in modern Japan. Narrated by Lowell Thomas. (BBC; Odyssey Productions; Time-Life, 1967)

Gods of Japan, The

26 min. color j-s-c-a

Faces the often subtle and complex developments of the two dominant Japanese religions—Shinto and Buddhism. Both religions rely on ritual and magic to attain specific, concrete ends. Shinto, Japan's oldest faith, observed by two-thirds of her citizens, is a folk religion with many gods. State Shinto during World War II deified the Japanese emperor. Buddhism was born in India and modified in China. In the sixth and seventh centuries it came to Japan, where, in a more worldly form, it flourished in harmony with Shinto. Japanese Buddhist sects described in the film are Zen, Jodo Shin-shu, Nichiren, and the Soda-Gakkai branch of Nichiren Buddhism. (ABC News; Xerox, 1974)

Gods Who Stay at Home

30 min. color j-s-c-a

Karakuwa in Miyagi Prefecture is a town of deep-sea fishermen. Many of the men go on fishing trips to northern seas or to fishing grounds off South America which sometimes last for six or even ten months. Homes deprived of their menfolk for most of the year are not unusual in Karakuwa. The town is known also for its "Shichifukujin Dance" performed by women. This dance symbolizes the people's prayers for big catches and safety at sea. It also serves as a recreation for women waiting for the men to return. Depicts the life of Karakuwa's womenfolk as they look after the households, grow crops, gather edible sea-weeds and raise their children. (NHK Japan Broadcasting Corporation; NHK International, 1973)

Great Buddha, The

13 min. color j-s-c-a

On the shores of the Pacific lies the historic city of Kamakura, a city of ancient shrines and temples, of moss-covered statues and medieval rituals. The great Buddha of Kamakura has stood there unchanged for more than seven centuries. The film shows the statue and the city in many moods with a suggestion of the eternal truths that lie beyond. (UNIJAP, 1969)

Haiku

14 min. color i-j-s-c-a

Presents some background on this miniature genre of poetry, the seventeen-syllable haiku. Its three greatest masters are named, characterized and quoted. The evolution of the form is traced from the stage where it sought spiritual meaning, through the expression of beauty and strangeness, to the stage of accommodating also humor and joy. Visuals consist of Japanese scenes appropriate to the poetry. (Sincinkin Productions; ACI, 1974)

Haiku

8 min. color i-j

Haiku is the Japanese poetry of awareness and in Japan its writing is virtually a national pastime. The rules which govern the structure of haiku provide us with the perfect means to free the young student's mind relative to expressing himself in language. In addition, it provides a discipline in writing since haiku has a regulated structure. Basically haiku is written in three lines totaling seventeen syllables. Traditionally, these three lines are broken up into five, seven, and five syllables to form the three lines. But more important, haiku is about nature, almost always referring to the seasons of the year, directly or by inference. The film captures the quiet simplicity of the Japanese, and the musical score is in an oriental idiom. Gives us an opportunity to reacquaint the student with freedom of thought while at the same time teaching him the structure of language. Award winning. (Oxford Films)

Haiku

14 min. color i-j-s-c-a

Develops an appreciation of the deeper, more perceptive meaning found in haiku, a form of unrhymed Japanese poetry consisting of three lines and seventeen syllables. Haiku can treat anything but is more frequently descriptive of nature. The Japanese people retain a respect for nature and frequently go into the country to fill a need to see the beauty of natural things. Shows the simplicity of Japanese life, especially in their writing of haiku. Several poems are read against Japanese scenes to show the beauty and inspiration of haiku. (Stanton Films, 1969)

Haiku: An Introduction to Poetry

11 min. color i-j

Visual impressions of the sensations of life, enhanced with music, convey the essence of haiku, the briefest and purest poetry. Students will be inspired to try their own haikus by the striking photography and the spoken verses that convey a deep awareness of being part of nature. (Coronet, 1970)

Hand and Clay: A Celebration

18 min. color j-s-c-a

Japanese potters Ken Azumi and Hiroshi Kondo demonstrate both throwing and hand-building techniques of making pottery. Compares Japanese and American techniques and explains the relationship of the Japanese methods to the Japanese philosophy of life. Describes the type of clay, the tools, the type of product and its uses. (Dave Bell; Filmfair Communications, 1971)

Harvest in Japan

11 min. color i-j-s-a

The story of everyday life on a typical small farm in Okayama province in Japan. Details the hard labor by the farmer and his family in bringing in the crops of rice. The stalks of rice are cut by hand, gathered and stacked against rows of wooden racks, dried and threshed in a machine. We see also details of making rope from straw, cleaning the tatami, or straw mats, and finally the Thanks-

giving or Harvest Feast with fish as the main dish. No narration. Original Japanese musical score. (Julien Bryan; IFF, 1963)

Himeji Castle

30 min. color j-s-c-a

Himeji Castle, also known as the Snowy Heron Castle, is one of the most beautiful feudal castles still extant. It was originally built some 360 years ago and still retains much of its original form. The castle represents the traditional architectural beauty of Japan, although it served as an important fortress of the period. How it incorporates the architectural and artistic aspects of Japanese temples, shrines and dwelling houses. (NHK Japan Broadcasting Company; NHK International, 1971)

Hiraizumi—Capital of the North

30 min. color s-c-a

Hiraizumi in Iwate Prefecture, Northeast Japan, formed a cultural sphere with the Chusonji Temple as its center. That the town did not develop merely as an accessory to the temple is shown by cultural interchange between the townspeople and the temple priests. The Noh Dance performed on the Noh stage of the temple by priests is accompanied by music performed by the lay people. Introduces various cultural assets and stage arts of Hiraizumi and considers the influence of the culture fostered by three generations of the Fujiwara Clan. (NHK Japan Broadcasting Corporation; NHK International, 1973)

Hiroko Ikoko

20 min. color p-i

A film adventure told against a background of Japanese scenes, life and culture. The story of two young Japanese girls whose fascination with fish takes them to a brook, a park, the public market and city streets until they find themselves lost. When darkness comes, their parents become anxious and look for them without success. The parents stop at a shrine to pray for the girls' safe return. They are soon found and the family is reunited. American children identify easily with the Japanese children's experience, and the film provides many opportunities to discuss cultural differences and similarities. No narration, but a sound track of Japanese music. (NFBC; Xerox, 1971)

Hiroshima—A Document of the Atomic Bombing

28 min. color s-c-a

Grim documentation of the effects of the 1945 atomic bombing of Hiroshima. Based on photographs and motion picture footage shot by Japanese cameramen during the hours, days and weeks following the bombing. Records the devastation and human misery caused by the bombing, and reveals that 25 years later survivors of the blast are suffering from atomic bomb disease symptoms. (Nippon Eiga Shinsha; UNIJAP, 1970)

Hiroshima/Nagasaki, August 1945

16 min. b/w s-c-a

Documents the effects of the 1945 atomic bombing of Hiroshima on August 6 and Nagasaki on August 9. Taken from actual Japanese film that was withheld from the public for 20 years. An informative and factual narrative accompanies the views of absolute destruction and appalling human agony that the thousands of inhabitants of Hiroshima and Nagasaki experienced. In a matter of 40 seconds, 150,000 people were killed, while innumerable human bodies were slowly burned up and torn apart by radiation sickness. A nightmarish and horrifying example of man's inhumanity to man. (CMC, 1970)

Hitachi Symphony Orchestra, The

28 min. color j-s-c-a

Traces the development of the Japanese Hitachi Symphony Orchestra from its earliest days in a Hitachi, Ltd. dining room through its triumphant debut at the Hitachi Concert Auditorium. How, initially, the members scoured the town in search of forgotten instruments; how their drive and determination, good humor and sheer hard work have made the orchestra one of the finest in the Far East. Award winning. (Hitachi, Ltd.; Japan Media, 1965)

Hokkaido—Its Surrounding Seas and Wild Life

30 min. b/w j-s-c-a

The chain of Japanese islands stretching between lat. 45° 31′ 16″ and 26° 59′ 10″ is featured by the remarkable regional differences in climate, which account for the large variety of animals and plants to be found in Japan. Hokkaido, the northernmost of the four Japanese main islands, is surrounded by the Japan Sea, the Pacific and the Okhotsk, which are all different in character. This film introduces the life of birds and animals living in Hokkaido, which include such north-sea birds as Tufted Puffins, Bering Island Guillemots, Hornbilled Puffins and White-tailed Sea-eagles, and seals playing on rocks and a group of Steller's Sealions drifting on ice. (NHK Japan Broadcasting Corporation; NHK International)

Hokusai—Thirty-six Views of Mount Fuji

30 min. color j-s-c-a

Hokusai Katsushika (1760—1849) is considered the foremost "Ukiyo-e," or genre picture, artist. Among the large numbers of works produced during his long life of 90 years, the series comprising "Thirty-six Views of Mt. Fuji" depicting the profile of the famed mountain from 36 different angles, is considered his greatest work and incomparable masterpiece. This film presents some of his famed cartoons in addition to the 36 views of Mt. Fuji, together with an attempt at depicting the life of this artist and appraising his position in the history of genre pictures. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Honorable Mountain

20 min. color j-s-a

Reveals the mystic feeling of the Japanese for Mount Fujiyama, highest mountain in Japan, by following a party of pilgrims to the summit. How the mountain has played an historical and cultural role in Japanese life for a thousand years; how the people who climb the sacred mountain come from every walk of life, every station and professional class. Shows the relics, statues, monuments and ceremonies associated with Buddhist and Shinto religions and details the aesthetic and philosophical significance of the mountain to the Japanese people. (Hoffberg Productions; BFA, 1968)

Hotel for the 21st Century, A

12 min. color s-c-a

Features the seasonal change around Shinjuko during the construction of the Keio Plaza Hotel and shows the facilities and functions of the hotel after its completion. (UNIJAP, 1971)

Ikebana for Everyone

23 min. color j-s-c-a

Woodblock prints are used to trace the history of ikebana, the Japanese art of flower arrangement. Shows the preparation of a flower arrangement from garden to vase, describes the necessary tools, and surveys the use of ikebana in Japanese homes, shops and restaurants. (Pace Films, 1967)

Ikiru ("To Live")

140 min. b/w s-c-a

A story about the search for the meaning of life by a man who knows that he has only a short time to live. Having been bound to a dull job for thirty years, he decides that he will not accept death without having tried to enjoy his life. He despairs when his son misunderstands his attempts to bring them closer together, when his efforts to enjoy the gay nightlife of the city prove pathetic, and when his innocent relationship with a young girl is made to seem wicked. When a playground project becomes bogged down in red tape at the city hall, he decides to see what he can do about it. Through his persistence and courage, he gets the project completed and earns the respect and admiration of his critics. Takashi Shimura plays the part of the old man in an excellent characterization. Japanese dialogue with English subtitles. Award winning. (Brandon Films, 1960)

Immaculate Emperor, The (Hirohito of Japan)

51 min. color s-c-a

Examines the modern and historic role of the Japanese emperor, the intriguing story of a Japanese god who adjusted to life as a man. Newsreel footage shows a young Hirohito in Europe as he undertakes his university education. Later we see him as a god, a divine conqueror, who provided the charismatic focus of Japanese militarism. Finally the film shows a post-war Hirohito as a mere man mingling with the people of modern, westernized Tokyo, but still remote and "immaculate." He has grown up as the Son of Heaven, remote, isolated, a prisoner in his palace, the center of a divine cult, and then became a revered but mortal and limited monarch and a benevolent servant of the people. An engrossing look at modern Japan and its ties to the past. (BBC; Time-Life, 1972)

In a Spring Garden

6 min. color p-i-j-s-c-a

An iconographic film which shows Haiku through the translation of an artist's illustrations from the printed page to film. The film follows a day of spring from the red morning sky to the glowing goodnight of a firefly, revealing an assortment of pictures of birds, frogs, grasshoppers, chickens and other natural elements. Each image catches the essence of haiku, appealing directly to the heart and eye. Pictures are by Ezra Jack Keats, which complement the delicate moods evoked by verses in a collection of Japanese Haiku Poetry edited by Richard Lewis. (WWS, 1967)

In Quest of Japanese Thoughts—Ryokan's Snow, Moon and Flowers

37 min. color s-c-a

The life of Ryokan, a poet and Buddhist monk of the 18th century. The art and character of Ryokan who spent his life in a secluded hamlet isolated from the trivialities of earthly life. (UNIJAP, 1970)

Industrial Dawn of Shikoku, The

36 min. color s-c-a

Information about two dams that have been constructed in Kochi Prefecture on the island of Shikoku—The Yanase dam along the Nahari River and the Ananai dam which spans a tributary of the Yoshino River. One of these dams is a rockfill, the other is a hollow overflow type, representative of the dams being constructed in Japan. (UNIJAP, 1965)

Introduction to Flower Arrangement

30 min. color j-s-c-a

In ancient times, the Japanese utilized flower arrangement to express the universe, using three branches to symbolize Heaven, Earth and Mankind. This film introduces the "Daijuin" style of flower arrangement. (NHK Japan Broadcasting Corporation; NHK International, 1969)

Introduction to Japanese Brush Painting, An

10 min. color j-s-c-a

Fundamentals of the 1400-year-old art of sumi ink painting explained and demonstrated. Specific techniques, principles and artistic impression are explained by T. Mikami to a beginner's class at the Japanese Art Center, San Francisco. Details of students' work (landscapes, animals, flowers) illustrate the character of various brush strokes. Narrated by T. Mikami. (Frederick L. Hunt; CCM, 1963.)

Iyomande: The Ainu Bear Festival
26 min. b/w s-c-a

Documents the religious Bear Festival of the Ainu people of northern Japan. These animistic people consider this ceremony the most important of the year. They pray to the bear's spirit to bring them food, dance and sing around the altar. A bear cub is killed, butchered and cooked, and the feast is held in a typical Ainu house. Shows various aspects of Ainu daily life. (University of California Extension Media Center, 1970)

Japan—A Major Industrial Nation at Work
19 min. color i-j-s

Surveys the islands of Japan, locates the largest industrial cities on colored maps, and studies the imports which are essential to its manufacturing industries. The industries reviewed include shipbuilding, automobile construction, chinaware, iron and steel making and textiles. A detailed study of the pearl industry from the initial seeding of the oyster shells to the finished product. (ACA, 1971)

Japan—A Nation of Growing Cities
19 min. color i-j-s

From *The Oriental World Series.* Shows Japan today, a blend of the traditional and modern. Ancient Japanese customs are still practiced, such as wearing Japanese garments in the home, making ceremonial visits to Shinto and Buddhist shrines, the tea ceremony, and the Samisen music and stylized dancing which tell of Japan's past. But Japan is also a bustling industrial country, ranking near the top in world trade. It is the world's number one shipbuilder. How higher wages and the availability of consumer products have revolutionized Japanese life. (Jules Power International Productions; McGH, 1967)

Japan: A Nation Transformed
22 min. b/w s-c

Japan in 1945 was a broken, starving string of islands. Smashed by allied bombers, two of its cities annihilated by A-bombs, Japan was forced to accept an army of occupation for the first time in its history. Its entire social and economic structure lay in ruins, yet from the ashes of total defeat Japan rose in twenty-one short years to an unparalleled economic and social level. The film illustrates this astonishing feat and shows how the influence of MacArthur, the fierce national pride of the Japanese, and the new ideas of democracy brought the Phoenix from the ashes. (Metromedia Producers Corporation; Films, Inc., 1972)

Japan: A New Dawn Over Asia, I, II
52 min. b/w j-s-c-a

Traces the history of Japan during the 20th century from her victory over Russia to her defeat in World War II. Discusses efforts by the Japanese to build a modern, industrialized state which became a militaristic world power, invading Manchuria and attacking the United States at Pearl Harbor. How Japan has become westernized under the guidance of American occupation forces. Narrated by Richard Basehart. (Wolper; PMI, 1965)

Japan: An Historical Overview
14 min. color & b/w s-c-a

How the traditional and modern are blended in present day Japan. Traces the major events in this country's long history from the clan society of about 800 B.C. to today's parliamentary government. The influence of Buddhism and other cultural elements from Asia; the impact of Western technology; how the shifting power of priests, nobles, Shogun and Emperor have affected the destiny of this vigorous island nation. (Coronet, 1964)

Japan: An Introduction
17 min. color i-j-s-a

Presents Japan as a highly industrialized nation against a background of cultural traditions that are centuries old. Through the maximum use of its limited natural resources Japan has developed its industry including modern ship building and many manufacturing enterprises. (Wayne Mitchell; BFA, 1968)

Japan—Answer in the Orient
60 min. color & b/w s-c-a

From *The Population Problem Series.* Historical examination of Japan and the factors involved in the solution of her population problem. Surveys crowded, modern Japan and illustrates change by focusing on a family and by tracing Japan's history with a fast-moving blend of art prints. Deals with legalized abortion and birth control meetings. Documents the advantages which a balanced population provides for the country. Also available in Spanish, French and Portuguese language versions. (NET; IU, 1965)

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Japan: Century of Imperialism, 1850—1945
30 min. b/w s-c

As late as 1850, Japan was still an isolated feudal nation. In less than one hundred years, Japanese power had increased to the point where this small island nation, with its allies Germany and Italy, posed the most serious threat to international peace and security that the world had ever experienced. Rather than being subdued by the western "barbarians," Japan emulated western ways so well that it quickly dominated vast territories. Using

documentary footage, the film traces the rise and fall of Japanese imperialism between the years 1850 and 1945. Provides insights into Japan's internal political struggles, its militarist philosophy, and the role of the United States in providing Japan with the tools of war. (Metromedia Producers Corporation; Films, Inc., 1972)

Japan: East Is West

30 min. color i-j-s

Some of the recent changes that have taken place in Japan, particularly those resulting from the American occupation and rapid industrialization, and the impact of these changes upon Japanese political, economic and social life. How Japan, an Eastern nation has adopted many of the ways of the West. After a brief outline of the history of Japan, the film details some of the changes following World War II: political changes; developments in agriculture; the growth of heavy industry and in the manufacture of other industrial products; the shift in trade patterns; the life of a typical Japanese worker; changes in the schools, in methods of instruction, and in diet; the changing status of women; and leisure activities. Concluding scenes recapitulate the transformation that is taking place in the lives of the people—how old traditions are mingling with the new and how they are sometimes in conflict. Raises the question about the future of Japan—whether its present Western orientation will continue or whether she will turn her face once more toward the East. (NBC News; McGH, 1963)

Japan Folksong Calendar

15 min. color j-s-c-a

The native folksongs of the northeastern and northwestern parts of Japan are presented. They are sung as they have been sung by generations of ordinary people at different times and seasons. In addition to songs by noted folksingers like Umewaka and Etsuko Yamazaki, the program features singing by members of the local folksong preservation societies as well as dances performed by the members of the Tokubei Hanayagi and Company. (NHK International, 1973)

Japan—Harvesting the Land and the Sea

27 min. color & b/w i-j-s-c

Examines the human and physical resources of this country. How the Japanese make maximum use of the land and the sea to produce food for the 100 million inhabitants occupying an area smaller than California. How the physical and climatic environment of Japan influences the life of the people; how the farmers and fishermen work to supply the needs of a growing population. (EBF; EBEC, 1963)

Japan Harvests the Sea

29 min. color i-j-s-c-a

From *The People and Places Series.* Uses the example of Japan's long-standing reliance on ocean resources to show how a nation's food requirements can be met. Portrays a typical day in a small Japanese fishing village through the life of one family whose daughter is an Ama (diving) girl. The entire village is seen cooperating in fishing activities. The diving girls gather a variety of seaweed called "heaven grass." How this seaweed is dried, pounded to remove impurities, baled and weighed and sent to industrial centers for processing. Women are seen caring for their homes and in school where their curriculum is strongly influenced by the sea. Day ends with the evening meal and rest and relaxation of these hard-working people. (Disney, 1961)

Japan, Its Culture and Its People

13 min. color i-j-s

Through the medium of old prints, Commodore Perry is shown reopening this island nation which had been closed from the western influences for 233 years. The Japanese of today are pictured in their traditional kimono and western dress. The woodcuts of Hiroshige and others are shown along with the gentle art of "cha-no-yo" (tea ceremony) and "ikebana" (flower arrangement). (AVED, 1962)

Japan—Its Customs and Traditions

27 min. color i-j-s-c-a

From *The People and Places Series.* A study of the culture, manners and traditions of this colorful island empire and its place in modern history as it strives in an era of technology to preserve centuries-old practices and conditions. (Disney, 1964)

Japan: Land of the Kami

27 min. color j-s-c-a

Surveys the modern Japanese religions which have arisen since the religious revival began in 1949. How the new sects are based on traditional Shintoism and Buddhism. Prompts discussions of modern religions, both oriental and occidental. (Mass Media Associates, Inc., 1965)

Japan: Land of Tradition

16 min. color i-j-s-c-a

Japan is an ancient land with a unique way of life. It is also the most progressive country in Asia. Its preoccupation with progress, however, has not affected its pride in its history nor its love of tradition. The Japanese have been successful in combining yesterday, today and tomorrow. Their virtues of order, propriety and courtesy are very real. One or more of these virtues is evident in almost everything in the country and are the foundation of its culture. (Earl B. Brink; AVED, 1968)

Japan: Miracle in Asia

29 min. color & b/w i-j-s-c

Japan's economic and industrial growth since World War II with special emphasis on the late 1950's and early 1960's. How Japan, limited by lack of land and natural resources, depends upon trade with other nations. Japan's rapid rise to an industrial nation; its rising standard of

living; its changing customs; social conflicts; and the vast consumer market represented by her people. (EBF; EBEC, 1963)

Japan: Pacific Neighbor

15 min. color i-j-s

How the Japanese people utilize their environment and natural resources in defiance of difficult topography, climatic extremes and crowded conditions. Discusses art, customs, government, transportation, education, industries, city and farm life. (BFA, 1962)

Japan: Planned Parenthood—Planned Nationhood

24 min. color j-s-c-a

After a period of constitutional pacifism and public distaste for war, Japan is becoming a military power again. This change is based on several factors, but it is rooted in Japan's economy. In the period since World War II, Japan has achieved political stability and controlled its most pressing social problem, overpopulation. Population planning has worked so well that a developing labor shortage and fewer consumers threaten to slow the growth of Japan's heretofore expanding economy. Planners are turning to increased military production as the answer. A new emphasis on a more powerful self-defense force requires a selling job to change attitudes of the Japanese people toward war. Yet, since the Japanese were sold on birth control, they could probably be re-sold on war. (NBC; NBCEE, 1971)

Japan: Sheenya of the City

14 min. color i

The daily activities of an eleven year-old Japanese boy living in Tokyo. Contrasts the ancient traditions and modern innovations which are part of Sheenya's life at home, at school and at play, and points out the values which guide the lives of Japanese children. Stresses the basic similarity between Sheenya and American boys. (UWF; UEVA, 1967)

Japan The Beautiful

29 min. color i-j-s-c-a

Presents scenes of recreation, industry and culture of historic and modern Japan through the four seasons of the year. Travelogue style which contrasts rural and urban Japan. (Shochiku Company for California Texas Oil Corporation; Sterling, 1965)

Japan: The Collective Giant

20 min. color & b/w s-c

Japan's major resource is people—their skill, ingenuity and energy. Although corporations are huge, they realize that the key to their success is the human being, and in exchange for security and fairness from the corporation, the worker gives loyalty and his best possible performance. The result is that Japan has an extremely productive labor force, and it has become a serious competitive threat to other countries. Even with the enormous export of cars and electronic equipment, 87 per cent of overall production is consumed by the Japanese. Still, that 13 per cent is very important to the Japanese economy. Industrial prosperity brings mixed blessings. The automobile is strangling all the cities, yet transportation is inadequate. Japan is second to none in smog production. The public is becoming alarmed about environmental damage and counter-measures are beginning. Meanwhile, business goes on, and there is a continuing sense of urgency and achievement. (Metromedia Producers Corporation; Films, Inc., 1973)

Japan: The Land and the People

16 min. color & b/w i-j-s

Told from the viewpoint of a Japanese describing his people and country, this film emphasizes the nation's extraordinarily high population, its small land area, and its dependence on the sea for commerce and trade. Once a group of secluded islands, Japan has become a major economic power. Its efficient utilization of land and sea, plus imported raw materials and western ideas have made the Japanese leading manufactures and exporters. The intensified farming is now mechanized to produce greater food supplies. The industrial drive of 20 years ago has increased and expanded from ship building to auto manufacturing and to the optical and electrical fields. In view of rapid acceleration of industrialization, urban problems have developed: crowded cities have housing shortages, traffic congestion and pollution. (Coronet, 1973)

Japan—The Land and the People (2nd Ed.)

11 min. color & b/w i-j-s

This modern island nation, small, mountainous, with limited amounts of arable land, has a problem supporting itself. The relationship between climate and crops, between terrain and industry are important in a country which has shown tremendous growth toward a balanced economy. How rice, tea, silkworms and timber are the basis for Japanese industry. Award winning. (Coronet, 1965)

Japan—The New Militarism

24 min. color s-c-a

Documents the period of history since World War II during which Japan has achieved political stability and controlled its basic problem of over-population. Suggests that Japan's economic planners may be turning to increased military production as a solution to economic problems. (NBCTV; NBCEE, 1971)

Japan: The Rural Life and Its People
16½ min. color i-j

Documents the lives of Japanese people who live in the rural areas and work as farmers, fishermen, and craftsmen. Begins by presenting a geographical overview of the islands of Japan. Introduces the Satomi family who live in a rural area on the island of Hokkaido and shows their home life, their school activities and recreation. Rural occupations shown include rice farming, fishing for salmon, octopus, squid, shrimp and crab, drying and processing seaweed, making and decorating chinaware. (ACA, 1970)

Japan: The Urban Life of Its People
18 min. color i-j

Introduces the viewer to the Tokuda family who live in the most populated city in the world—Tokyo. Sequences include a typical day of this family—school activities and family shopping. Some important festivals are shown. Builds a realization that Japanese families who live in urban areas engage in many of the same activities as American families. (ACA, 1970)

Japanese
52 min. color & b/w j-s-c-a

Former Ambassador Edwin O. Reischauer shows us the country and its people, how they live and what they are like at home, at work and at play. He reports on Japan's rapid recovery from World War II and its consequent westernization and growth into one of the world's leading industrial powers. Shows the Japanese reverence and careful guardianship of an exquisite culture—Haiku poetry, the theatre, horticulture and Zen-oriented sports. Says Ambassador Reischauer: ". . .it's time we looked at the Japanese more carefully. They've faced the problems of crowding and overpopulation without losing their sense of human values. We should know that there are a hundred million Japanese whose social goals are closely parallel to ours." (CBS News; Carousel, 1969)

Japanese American, The (Americana Series)
30 min. color j-s-c-a

A summary of the history of our interrelationships with Japan and of its effects on those who embody both cultures. Ends with the comment: "It will be tragic if (the Japanese Americans) draw from the more negative elements of the two countries and lose the true meaning of both philosophies. Hopefully they will integrate the best of Japanese culture with the American way of life." (Norman Foster; Handel Corporation, 1974)

Japanese Boy: The Story of Taro
19 min. color & b/w p-i

Story of a Japanese boy at school, at play and at home. His friendship with Nuriyaki, a college student who boards at his home. Film offers insights into the Japanese character as Taro reacts to his friend's going away to a university in Tokyo and receiving a watch from him as a gift. Taro learns that growing up often means sacrificing one end to gain another. The attitudes, customs and problems of a Japanese farm family. (EBF; EBEC, 1963)

Japanese Children In Winter
11 min. b/w p-i

Shows the rural life of children and their families in the midst of winter and describes the traditions of Japan that remain relatively unchanged from their ancestors. The youngsters ski, make snow sculptures, and build an igloo playhouse. They are shown making their beds, walking through the snow to school, eating their hot lunches in the classroom, sweeping and mopping the floors of their school at the end of the day. The young and the old celebrate the New Year festivities together. The film defines the ways of this picturesque village and its young people and builds an appreciation of their values, customs and life style. (Timothy E. Head; Atlantis Films, 1968)

Japanese Dances
15 min. color j-s-c-a

Miss Suzushi Hanayagi first demonstrates the meaning of traditional gestures and movements. She then dances the traditional *Kurokami* and a modern dance, *Without Color*. (Japan Society, 1963)

Japanese Design—Beauty for Living
27 min. color j-s-c-a

A study of Japanese design. Based on more than 3000 years of national history, a deep sense of shape, color, and proportion has produced ceramics, swords, temples, gardens and fabrics of great beauty. Explains the functions and history of some of these things—provides views of some of Japan's most famous places, and shows a variety of traditional designs. (UNIJAP, 1968)

Japanese Dialogue, A—An American Family in Japan
28 min. color c-a

The problem of the communications gap between Americans and Japanese is shown in this documentation of the experiences of an American family in Japan. The Luber family encounters first a formidable language problem. George Luber finds that business dealings with the Japanese involve a complicated social choreography involving politeness that sometimes gets in the way of understanding. How the American family strives to adjust and to bridge the cultural gap. Award winning. (Japan Media, 1973)

Japanese Dolls
30 min. color j-s-c-a

Unlike Western dolls, which are realistically made, Japanese dolls are based on the expression of ideal beauty, which frequently leads to unbalanced proportions. A typical example is the "Gosho Doll," which nevertheless expresses the highly refined sense of beauty typical of Kyoto dolls. On the other hand, the Fushimi and Hakata

dolls the two pillars of clay dolls, have taken deep root in the life of the people with their naive and familiar forms. Depicts what the Japanese people hope to acquire from the dolls and how they try to express beauty in them; the profiles, skills and spirit of traditional Japanese doll makers. (NHK Japan Broadcasting Corporation; NHK International, 1972)

Japanese Economy, The

29 min. b/w s-c-a

Discusses Japan's rise from a medieval economy to one of imperial greatness in the pre-war period, its destruction, and then its cataclysmic rise from the ashes. Examines the trends, problems, and progress of this economy. Explains how the present economy operates, takes up the import-export problem, and states Japan's economic importance in the contemporary world. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Japanese Falconry—Its Tradition and Inheritors

30 min. color j-s-c-a

Originating in the prehistoric days among the nomads in Central Asia, falconry is said to have been introduced into Japan around the 4th century by way of China and Korea. Heroic and thrilling, this sport appealed to the Japanese people in those remote days, and developed as an outdoor sport enjoyed by the nobility. This film depicts Mr. Arie Niwa and Mr. Kinya Nakajima, both members of the Japan Hawking Club, dressed in the traditional costume as they hunt with their falcons in accordance with the rules handed down for generations. (NHK Japan Broadcasting Corporation; NHK International)

Japanese Farmers

17 min. color i-j-s-c-a

Despite the limited arable land of Japan and despite the harshness of the mountainous terrain, the Japanese farmer has used his ingenuity to develop cultivation techniques which make use of every inch of land. Men and women work year-around, using every type of machine adaptable to small plots of land to squeeze productivity from the earth. As farmers move to the city, the question arises as to the effect on agricultural productivity. (Films, Inc., 1969)

Japanese Flower Arrangement

11 min. color & b/w s-c-a

To the Japanese, flower arrangement has a profound and philosophical meaning. This film shows the creations of a master artist at work, each arrangement expressing in a different way a three-part harmony of relationship among earth, sky and man. (Walter F. Lewisohn; Coronet, 1966)

Japanese Folk Dance

27 min. color j-s-c-a

Excerpts and complete dances including a mask dance, a drum dance, and a battle dance. Produced in cooperation with the Board of Education of the City of New York. (Japan Society, 1969)

Japanese Handicrafts

11 min. color i-j-s

For centuries the people of Japan have made their own tools, clothing, utensils and houses. They have developed traditions of combining fine craftsmanship and beauty in their work. Handicrafts shown include straw hat weaving, wood carving, pottery making and glazing, woodblock carving and printing, doll making, paper lantern construction and painting on silk. (Wayne Mitchell; BFA, 1968)

Japanese Monkeys

30 min. color j-s-c-a

Japan is the only non-tropical country that has monkeys and therefore Japan's monkeys are known throughout the world. Japanese monkeys are all of the same species, intellectually advanced, with a complex social organization. How they clean barley and wash potatoes before eating them; how they take warm baths in hot spring pools to minimize exposure to the cold. Shows monkeys in their environment from the southern island of Kyushu to the main island of Honshu, through the four seasons of the year. (NHK Japan Broadcasting Corporation, NHK International)

Japanese Mountain Family

15 min. color i-j-s

Yugi is the son of a woodcutter in modern Japan. His family lives in the forested mountain country. During a holiday Yugi goes to cut wood with his father and later follows the wood to a village where he sees it being made into pianos. The farm family spirit and details of rural life in contemporary Japan. (Wayne Mitchell; BFA, 1966)

Japanese Serow

15 min. b/w j-s-c-a

On a mountain in the Shiga Heights, central Japan, live the purely Japanese animals called *kamoshika, Capricornis Crispa,* or Japanese Serow, which has been living in Japan since the glacial period. At present the serows live only in the mountain districts over 1500 meters high in the main Japanese Islands, as they are quite weak and timid. Although a considerable number of them lived until 1926, indiscriminate hunting resulted in marked decreases. The measures taken for their protection. (NHK Japan Broadcasting Corporation; NHK International)

Japanese Shipbuilding Industry
21 min. color s-c-a

An explanation of why Japan has developed the largest shipbuilding industry in the world. Details Japan's new shipbuilding techniques and special features of this industry. (UNIJAP, 1971)

Japanese Sword as the Soul of the Samurai, The
24 min. color s-c-a

Traces the history of the samurai sword, explores the relationship between the Japanese Samurai warrior and his sword, and shows the fiery birth of the "soul in steel." According to legend the samurai sword played an important role in the lives of the mythical gods. The first blade came from the tail of an eight headed dragon slain by a god, and this same blade, known today as the "Grass Mower" was the means by which a prince defeated his enemies and is a sacred symbol of Shinto. The sword reached its perfection between 1190 and 1337 and its quality is unsurpassed to this day. In making a samurai blade, the smiths dressed in ceremonial robes, began their work with prayers, asking the Shinto God of Swords that they be purified and made worthy for the task. The smiths light the forge from the altar and begin a task which may take many months to complete. How the samurai sword was more than just a weapon; it was the soul of the Samurai. History and legend are revealed through ancient screens and scrolls. Live action shows the actual making of the sword by the ancient process. (Kensharo Production; Independent Film Producers Company, 1970)

Japanese Village
17 min. color j-s

Filmed on the island of Kyushu, this film explores the lives of a people who still live according to ancient, ancestral traditions. Shows the importance of a strong and rigidly traditional family life in making possible economic survival; the necessity for individual self-sacrifice and self control; limitations of the land; demands inherent in farm life. Documents the heartland—and the heart—of Japan. Explores the environment, lives, the traditions and the inter-family relationships of the people. (Theodore Holcomb, 1965)

Japanese Village Life
15 min. color i-j-s

On a small area of farm land, we see the back-breaking labor required to raise large amounts of rice. The film then looks at the small Japanese fishing villages that supply most of Japan's fish—the principal source of protein in the Japanese diet. Tea, the national drink, is seen growing in the mountainous areas. A glimpse of Japan's educational system shows why this country has one of the highest literacy rates in the world. Concludes with views of Japanese home life. (Frederik Lek; McGH, 1963)

Japan's Art from the Land
10 min. color i-j-s

From *The World Changes Series.* The close relationship between the world of nature and the world of art. Portrays the beauty of environs and objects of daily association in Japan. How the unaltered colors of nature are used in exterior architecture and interior design. Pictures gardens which recreate wooded scenes in a minimal space and the ever-present mountains shrouded in low hanging clouds. No commentary, but Japanese music. (Gage; HRW, 1962)

Japan's Changing Face
52 min. b/w j-s-a

From *The Twentieth Century Series.* How the youth of Japan, after a war in which the old values of their parents and the emperor have been shaken, are changing the values and traditions of their ancient country as they search for new ones. Economically the strongest country in Asia, Japan's "westernization" since World War II has brought stability and prosperity unheard of, and unprepared for, in her long history. (CBS News; CCM, 1960)

Japan's Food from Land and Sea
12 min. color j-s-c

From *The World Changes Series.* The advancements Japan has made and the techniques used to produce enough food from the land and the sea to feed the Japanese people. Although only 16 per cent of her land is tillable, Japan is feeding three times as many people as one hundred years ago. Advances in the use of fertilizers, crop rotation, development of new varieties of rice and other grain crops, and in equipping the fishing fleet. (MGM; HRW, 1962)

Japan's Geography: Human and Economic
13 min. color i-j-s

From *The World Changes Series.* Surveys the Japanese islands of Honshu, Hokkaido, Shikoku and Kyushu and compares the climate and geographical features of the islands. Contrasts the ways of life in rural and urban areas and shows that the urbanization and industrialization which are now creating housing and transportation problems. The tremendous economic gains made since World War II. (Gage; HRW, 1962)

Japan's Living Crafts
21 min. color s-c-a

The Japanese government has designated some of its senior craftsmen as "living cultural treasures." Makers of lacquer ware, enamel ware, cloth, silk, pottery, paper art and ironwork are introduced. A study of faces and of creativity. Develops the concept that a craftsman's work cannot be separated from what he is as a person. Award winning. (Kiroku Eigasha Productions, Tokyo, Japan; American Educational Films, 1972)

Japan's New Family Patterns

15 min. color j-s-c

From *The World Changes Series*. Follows the members of a typical middle-class family, the Nakamoro family of Kyoto, as they go about their tasks at home and at work, contrasting the life-style with that of a Japanese family of pre-World War II. Points out the greatest changes have occurred in relation to the role of girls and women and indicates the difficulty the older women have in adjusting to the rapid changes. (Gage; HRW, 1962)

Japan's Varied Geography and Land Uses

20 min. color i-j

Relief maps reveal the mountainous terrain of Japan. The film is designed to build an understanding of how the Japanese people have used their land to the best advantage. Various land uses are shown such as farming, water storage, national parks and lumbering. (ACA, 1971)

Jizo Children's Festival

30 min. color j-s-c-a

Jizo Bon, a Buddhist function for children, is observed on August 22 and 23. On this occasion, Jizo statues (those of the guardian deity of children), normally enshrined on the sides of alleys or in small spaces between houses, are taken out and set up in the monitor household to which the neighborhood children are invited. Jizo Bon is represented as a "heart-string" that links parents and children. Takes viewers to Nishijin, Kyoto, said to have preserved the traditional manners and customs of the old capital in the most intact form, and presents this final summer feature of the ancient city. (NHK Japan Broadcasting Corporation; NHK International, 1973)

Judo

30 min. b/w j-s-c-a

This film traces the history of the development of judo, attempts to clarify the essence of judo through its forms and techniques, and introduces various aspects of present-day judo, including winter practice, women's judo, the art of self-defense, as well as judo as a subject for physical education. Judo began as a hand-to-hand combat technique in ancient times. Toward the end of the 19th century, Jigoro Kano, the "Father of Judo," formulated the system which is known today as judo. The most important change made by Kano was that judo was developed from a strictly martial art to a way of training both body and mind. (NHK Japan Broadcasting Corporation; NHK International, 1965)

Judoka

18 min. b/w j-s-c-a

Doug Rogers, a young Canadian athlete who went to Japan to study Judo and to compete for the world's championship at the Tokyo Olympics, tells his story. How he was "not running away from something, but running toward something." Shows the intensive judo training Rogers takes at a Tokyo college under the great Kimura as well as glimpses of his life in Japan and the beauty of the Japanese culture. (NFBC; Contemporary, 1965)

Kabuki

30 min. color j-s-c-a

Introduction to the Kabuki theater. Excerpts from various plays, taken directly from actual stage performances. (Japanese Ministry of Foreign Affairs; Japan Society, 1969)

Karate

10 min. color i-j-s-c-a

Presents karate as an art form rather than a mere sport or means of self-defense. How karate helps its practitioners to neutralize violent situations in a non-violent way, enabling them to stop aggression without having to practice it themselves. How students "strive to unify the energies of mind, body and spirit"; how they concentrate on each isolated body movement to master its essence; how the philosophic basis is inextricably linked to its physical aspects; how the idea of winning is of less importance than individual self-control and self-realization, a means of balancing and cooling upsetting emotions in an upsetting age. Useful for students interested in health, sports, dance, art of body movement, Eastern philosophy and Buddhism. (Stephan Eichenlaub; Pyramid Films, 1972)

Karate: Art or Sport

20 min. color j-s-c-a

A demonstration by karate experts and an explanation of the philosophy underlying a sport that is better understood as a "martial art." Six black belts demonstrate the body discipline, mental concentration, choreographed exercises and regulated breathing necessary for maximum coordination and harmony between mind and body to achieve maximum physical powers. (Jean-Claude Roboly; ACI, 1974)

Kashima Paradise

110 min. b/w s-c-a

An insightful documentary which examines the impact of industrialization on the people of Japan. A record of the impact of the development of the huge Kashima industrial complex of steel factories and photochemical plants on the lives, customs and ideas of the people of Takei, a small agricultural village 60 miles north of Tokyo. Through the daily life of Zenzaemon, a farmer of Takei, the film examines the intricate social mechanisms of Japanese society, the network of obligations, duty and submission which are shown to regulate daily life not only in Takei but in fact throughout Japan. Explores the concept of "Giri," a system of the exchange of gifts which permeates the economic life of the country. How Japanese business interests exploit and manipulate the complex framework of social relations for their own ends; the increasing subordination of agriculture to

industry in a country already dependent on expensive agricultural imports; and also the lethal effects of pollution in the surrounding area. How more and more farmers sell their land and go to work on the construction of the new plants. Zenzaemon, too, is destined to lose his land and become an industrial worker, but as he finds himself thrown in with others who possess neither land nor skills, he becomes increasingly aware of the true nature of the society and his position within it. Japanese dialogue with English subtitles and narration. (Benie Deswarte; Yann Le Masson; Tricontinental Film Center, 1973)

Kaze (The Wind)

26 min. b/w j-s-a

Deals with the sensitivities of the Japanese people toward the wind and their wisdom born of struggle against it. The wind has a profound influence on the people of Japan, their life style, their architecture and their literature. They try to use the wind to best advantage in their daily life. The old capital, Kyoto, is known for its sweltering summers, but the people manage to use every little breeze through the device of rattan blinds. They have also acquired the knowledge of how to protect themselves against frequent storms and typhoons by building peculiar styles of roofing and wind breakers along the coasts. (NHK Japan Broadcasting Corporation; NBCEE, 1968)

Keio Plaza, The—A Story in Modern Design

20 min. color s-c-a

Presents an impression of the interior design incorporated in the spaces and walls of the guest rooms, lobby, Imperial Room, and the tapestry restaurant of the Keio Plaza Hotel. (UNIJAP, 1971)

Keyamura Rokusuke (Hikosasn Gongen Chikai No Sukedachi)

80 min. b/w j-s-c-a

An October 1967 performance filmed by NHK (Japan Broadcasting Corporation) at the National Theatre in Tokyo and featuring Jitsukawa Enjaku and Nakamura Shikan. Written for the puppets in 1786 and later adapted for the Kabuki stage. (NHK Japan Broadcasting Corporation; Japan Society, 1967)

Kiso Mountain Lumber Train, The

30 min. color j-s-c-a

The forestry railway called the Otaki Line runs for about 50 kilometers along the Kiso Ontake Mountains between Agematsu on the Chuo Line and Hontani. The railway has served as the only means of transportation for lumber and the inhabitants along it from 1926. But with the construction of roads, this costly line has become a superfluous burden and is to be discontinued after 1975. Presents a profile of the inhabitants along the railway and the railway workers, while showing the toy-like train against the beautifully colored autumn mountains in deep snow. (NHK Japan Broadcasting Corporation; NHK International)

"Kumagera"—The Great Black Woodpecker

30 min. color j-s-c-a

The "Kumagera" now found only in the wooded areas of the northern-most Island of Japan, Hokkaido, and protected as a rare bird is a species of woodpecker. Pictures the ecology of this rare bird throughout the seasons. How its existence is being threatened by deforestation. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Kurohime—From Japanese Folklore

47 min. color j-s-c-a

A puppet-play love-story about a young man who is a dragon in reality, and a tender-hearted princess. In a blue lake in the interior of Mount Kurohime, there lived a dragon who assumed the form of a young flute-player. The lord of the castle had a beautiful daughter, named Kurohime, who was also a good flute player. Kurohime and the young man fell in love. The young man promised the lord that he would never become a dragon again, but one day during a storm he disappeared into the heavens and left Kurohime the only survivor from the calamity. (NHK Japan Broadcasting Corporation; NHK International, 1968)

Kurokawa—A Play from the Past: A Plan for the Future

40 min. color j-s-c-a

Kurokawa Noh is a traditional form of dramatic art preserved in Yamagata Prefecture, Northeast Japan, over the past 400 years. The farmers of the region have recently launched a farm industrialization program. Film shows spiritual support and respite for the farmers have been provided by Kurokawa Noh. (NHK Japan Broadcasting Corporation; NHK International, 1973)

Kyoto: Exploring with Larry

20 min. color i

An American boy describes his visit to the ancient capital of Japan. When Larry misses the tour bus, he decides to go sightseeing by himself using a map as a guide. Walking and riding on streetcars, he explores the temples, shrines, pagodas, and beautiful gardens of Kyoto. He remarks that it is "like taking a trip back into history." (Diana Colson; Coronet, 1974)

Kyoto Imperial Palace

30 min. b/w j-s-c-a

The Imperial Palace in Kyoto was the residence of Japanese emperors for more than a thousand years, until 1869. Between the 8th and 12th centuries, a brilliant culture flowered and flourished in Kyoto, centering on the Imperial Court. By portraying in detail the buildings, furnishings and gardens of the old Imperial Palace, which have

Kyoto Imperial Palace (Cont'd)

been preserved near to their original state, this film recalls the cultural glories of the Heian Period (788—1192) and the elegance and refinement which surrounded the Emperor and his court. At the same time, it introduces important aspects of traditional Japanese culture, such as court dances, festivals, old-style football and handicrafts, which originated in the Heian Period. (NHK Japan Broadcasting Corporation; NHK International)

Kyoto—The City of Ancient Tradition

42 min. color j-s-c-a

The traditional aspects of the ancient Japanese capital, Kyoto. The 400-meter-long foot center avenue, the "torch-light" Festival at Seiryo Temple, the hermit life of Zen priests, a beautiful doll festival observed by traditionally-minded families, unfold themselves among serene surroundings. The highlight of the year—the beautiful Gion Festival. (NHK Japan Broadcasting Corporation; NHK International)

Kyudo: Japanese Ceremonial Archery

10 min. color j-s-c-a

A study of archery as principally a discipline of mind and body together, as taught and practiced in the classes of Kyonobu Ogasawara. Kyudo is a vigorous discipline, heavily dependent on the student's mastery of controlled breathing which establishes the rhythm of the movement of bow and arrow. In Kyudo, accuracy is important but even more important is perfection of style—how the archer moves, breathes and achieves concentration. Long ago, at harvest time, the most skillful hunter made a special ceremonial ride in a tribute to the gods. Today at the Toshogu Shrine, in May, the ride is held again. The rider shoots at his target from a galloping horse. This is the culmination of Ogasawara's teachings—with each rider demonstrating the superb degree of perfection he has attained in the discipline. (ACI, 1970)

Langdon Warner—And Preservation of Japan's Cultural Properties

30 min. color j-s-c-a

During the Pacific War, two ancient Japanese capitals, which may be termed Japan's cultural treasure house fortunately escaped destruction. The reason was disclosed after the end of the war. A list of cultural properties to be spared from destruction had been prepared by the American Roberts Commission, the moving spirit being Langdon Warner. The principle was that culture should be accorded priority over military strategy. Depicts Warner's personality and his association with Tenshin Okakura, and reveals how the Japanese treated these cultural properties after the war. (NHK Japan Broadcasting Corporation; NHK International, 1970)

Leap Across Time

29 min. b/w s-c-a

Examines the transformation of Japan from a middle age culture to a modern society in seventy years. Contrasts film shot in 1906 with World War II Japanese documentary footage. Discusses the tensions between the superficial westernization of Japan and the ancient roots and traditions. Features Peter Gosling, Professor of Geography, The University of Michigan. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Lillies of Japan

28 min. color j-s-c-a

How the Japanese have always felt a close affinity with the world of nature and especially with flowers; how the lilly is one flower that grows in abundance in Japan; the many kinds of lillies which grow in the country; the significance of this flower in the daily lives of the Japanese people. (UNIJAP, 1969)

Made in Japan

52 min. b/w s-c-a

Today, Japan occupies fifth place among the trading nations of the world and is by Asian standards an affluent society. Yet nothing but the top position will satisfy the Japanese. This film attempts to discover the reason for Japan's success and the motives which continue to spur her on. It finds that the Japanese have no special trick for crashing their way into competitive export markets. What the Japanese have is a will to get on in the world, a fighting spirit, which means trying to get on top, whether it be in industrial production or the mastery of some traditional art or social grace. Penetrates the mysteries of Japan's social and cultural system and discovers that tradition does not have to be an enemy of progress. (BBC-TV; Time-Life)

Making Haiku

9 min. color i-j

Introduces Haiku as a poetic form and encourages its composition by students. A montage of images and sounds from nature arouses imaginations. Children's drawings coupled with youngsters spontaneously reading their own poems show how to write in this concise poetic form. Film can be stopped to allow viewers time to compose their own Haiku, stimulated by scenes and sounds, rushing streams, leaves, flowers, rainstorms, clouds, animals. (Larry Klingman; EBEC, 1972)

Man-Made Land—Mizushima Coastal Industrial Area

27 min. color j-s-c-a

Mizushima is a typical country town near the sea in Japan. What happens when a whole new industrial complex rises next to an old market town. The result is a mixture of things Japanese, things western—the traditional and the new all fused into a new kind of place, modernized by industrial transformation. (UNIJAP, 1965)

Man Who Wanted to Fly, The (A Japanese Tale)

11 min. color & b/w p-i

A Japanese tale of a man who wanted to fly like the ducks. To accomplish this feat, he caught a number of birds so that he could study them at close range. The people of the village thought the whole idea mad and often told the man that he was foolish to pursue his desire to fly. Despite their taunts, he finally devised a way to soar into the sky. Three dimensional dolls re-enact this folk tale. Designed to stimulate reading and interest in oral expression while exposing children to a culture other than their own. (Gakken Company, Ltd., Tokyo, Japan; Coronet, 1969)

Many Streams

28 min. b/w j-s-c-a

Pictures modern Japan, the heart of its cities, the fertile farmlands, and its eastern and western culture. How the combination of eastern and western trends are a Japanese pattern of life. (NHK Japanese Broadcasting Corporation; McGH, 1964)

Michio, Schoolboy of Japan

14 min. color i-j

Curiosity of a young Japanese schoolboy leads to a class project on soap manufacture, cleanliness and bacteria studies. The pupils make soap and learn about sanitation. Reveals that Japanese school work is very similar to our own. Some of the old Japanese customs are in evidence, such as removing one's shoes before entering the classroom. (Raphael G. Wolff Studios; CFD, 1960)

Mood of Zen, The

14 min. color s-c-a

Presents an explanation of Zen Buddhist philosophy. Alan Watts, author and lecturer on the Far East, explains the cooperative harmony of nature, the basis of the philosophy and describes the condition of Zazen, or peace of soul. Presents Japanese gardens and landscapes which reflect Buddhist concepts against the chanting of Buddhist monks and koto music. Movement, conflict, change and death are regarded as natural forces not to be overcome by resistance but faced with passivity. Award winning. (Hartley Productions, 1967)

Moonbeam Princess, The (A Japanese Fairy Tale)

19 min. color & b/w p-i

Animation depicts the charming story of a little princess, sent to earth on a moonbeam. Found in a bamboo grove, the baby is raised by a woodcutter and his wife until she grows to young womanhood. Three princes vie for her hand by attempting extraordinary feats, but they all fail. Recalled to her original home on the moon, the princess leaves a gift of magical flowers for her loved ones on earth. (Coronet, 1967)

Moonlight and the Old Woman (A Japanese Fable)

7 min. color p

An oriental fable about an old woman who has difficulty in threading a needle and is given several pairs of glasses which distort the world in different ways. Realistic and abstract forms appear, blend, dissolve and give a strong, intriguing flavor to the simple tale. Stimulates a wide variety of interpretations based on the perception and imagination of each child. No narration. (Texture Films, 1970)

Nicky and Geoffrey in Japan

26 min. b/w p-i

Account of a summer spent by two American children, Geoffrey, age 6, and his sister, Nicky age 10, in Japan. Traveling by train and bus, they visit Ainu in Sounkyo, participate in a school day in Asahigawa, watch a *bugaku* performance at a Miyajima shrine, have a judo lesson with Olympic champion Inokuma, and enjoy the family and home of their parents' old friend, the woodblock artist, Munakata, who shows them how to make a woodblock. Produced by Beate Gordon and Paul Falkenberg; narrated in English by the children themselves. (Film Images, 1967)

Noh Drama

30 min. color j-s-c-a

Introduction to the subject of Noh drama. Selections from representative plays. Behind-the-scenes activities—fitting the masks, costumes, and some special effects—are shown. (Japanese Ministry of Foreign Affairs; Japan Society, 1969)

Noh (Hagoromo)

30 min. b/w j-s-c-a

Demonstration of Noh dance steps, patterns and masks by Mr. Sadayo Kita. Excerpt from the famous Noh play of Hagoromo. (Japan Society, 1965)

Noh; Sagi

30 min. b/w c-a

Noh dance based on an incident from the Heike Monogatari. Sound entirely in Japanese. Filmed by NHK at the Hosho Nogakudo, Tokyo. (NHK Japan Broadcasting Corporation; Japan Society, 1969)

Occupation of Japan, The

29 min. b/w s-c-a

The whole period of the occupation is explored and discussed, including the somewhat fantastic, yet successful, metamorphosis of Japan from a nation with a 2000-year history of authoritarianism to a modern, bustling, industrial, democratic society. Discusses General Douglas MacArthur, hero and enigma of the occupation. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

1000 Cranes: The Children of Hiroshima

24 min. b/w i-j-s

The ancient Japanese belief that the folding of 1000 paper cranes will protect one from illness is linked to the heritage of Hiroshima children who continue this activity in an effort to avoid the after-effects of exposure to radiation. Case histories are given of children and adults who suffer from anemia, leukemia, deformities, etc., which resulted from the atomic blast. The Peace Park, Peace Museum, and Atomic Dome are reminders of the holocaust. A visit to the Folded Crane Club whose activities are designed to appeal to all people to work for peace. (Fleetwood Films)

Open City (Tokyo)

13 min. color i-j-s

Tokyo remains unchallenged as the largest city in the world. Some eleven million souls crowd into its metropolitan area. Includes scenes of the legitimate theater, cabarets, dance halls, the Buddhist shrines, the Korakuen sports area, and the Turkish bath houses where community soaking refreshes all. Characterizes Tokyo as the Open City, which works hard, plays hard, welcomes all. (CCM)

Origami—Free Form

12 min. color p-i-j

How to make simple free form origami models with paper and scissors. A Japanese woman dressed in traditional kimono demonstrates how to make delightful animal figures using such simple origami techniques as the diagonal, inside and outside reverse folds, the kite and diamond base and crease-line. We see her create a goose, whale, dog, fish, seal, penguin, peacock, pelican and boat. A step-by-step presentation which children can emulate to make their own figures. (Danny Rees; Danree Productions, 1974)

Origami—Geometrical Form

10 min. color p-i-j

A Japanese woman, dressed in the traditional kimono, demonstrates step-by-step how to make geometrical forms using paper and scissors. She creates a Dutch windmill, candy dish, flowers, a dog, a beetle and a tortoise. Explains such basic origami terminology as the flap, petal and fold. Applications of the craft in gift wrapping and decoupage. (Danny Rees; Danree Productions, 1974)

Path, The

34 min. color c-a

The tea ceremony, a traditional Japanese art form which epitomizes traditional Japanese culture. Reflects the deeper meaning and feeling of formal Japanese art and aesthetics, requiring the viewer to surrender normal patterns of perception, order and time. (Clinton Bergum, 1972)

Peasants of the Second Fortress

143 min. b/w c-a

In 1966, the Japanese government decided to build a new international airport for Tokyo at Sanrizuka, a district of the city of Narita, attempting to force the peasants living in the area to abandon their homes. But the peasants refused to sell their land and, joined by workers and militant students of the Zengakuren, they waged a five year struggle resisting efforts of the government and the construction company to take over the land. The film documents the long battle against riot police at the second of the original seven fortresses built to defend the area. A political documentary which identifies with the peasants and their struggle. Japanese language with English subtitles. (Shinsuke Ogawa; Masaki Tamura; Tricontinental Film Center, 1971)

Personality in Culture

29 min. b/w s-c-a

The Japanese national character is shown to be a paradoxical complex of restraint and passion, arrogance and servility, pride in being Japanese, and apology for being Japanese. Discusses the concept of "face," what it means to a Japanese to be part of a group, and the reason behind the high suicide rate among Japanese teenagers. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Potter's World, A

29 min. b/w s-c-a

A film study of Bernard Leach, the eminent potter, his work and the philosophy behind it. He is seen in his studio, working at his craft and discussing his own, dynamic concept of art. Mr. Leach, who was trained in Japan, discusses that country's philosophy of art and tells how it has shaped his views and influenced his work. He discusses samples of antique and contemporary pottery, presenting them not as exhibition pieces but as examples of his philosophy. He states: "The craftsman is almost the only worker left employing heart, hand and head in balance. Art is the very heartbeat of the individual, an extension of the whole man." He describes his art as "a strange calling in a great cause, the meeting of East and West." (BBC-TV; Robeck, 1967)

Queen of Autumn: The Chrysanthemum in Japan

22 min. color i-j-a

Shows the importance of the chrysanthemum to the Japanese culture and the dedication with which this flower is cultivated there. Pictures of the chrysanthemum are seen in paintings, on costumes, furniture and buildings as the commentator traces the historical usage of the chrysanthemum emblem in Japan since the 7th century. Japanese growers were filmed during their year-long efforts to win prizes at major shows. Judges examine examples of the various categories: Cascade, Bonsai, "Thousand" Bloom, Bonkei, "Pine Tree," "Standing"

Queen of Autumn. The Chrysanthemum in Japan (Cont'd)

Bonkei, Skirted Regular Incurve, Brush, Thread, Anemone and the Chrysanthemum Dolls. Reflects the beauty, precision and delicacy of Japanese arts and crafts. (IFB, 1969)

Quiet Life

27 min. color s-c-a

How the Japanese try to protect blank space beauty and a tranquil mind in the midst of a mechanical civilization. Their attempts to regain a quiet life are evident in offices urban construction sites, in plants, and in the lives of the people. Their love of nature and their sense of beauty help them understand the blank space charms of the world and gives them composure of mind and a reserve of energy. (UNIJAP, 1970)

Raku—The Ancient Art of Japanese Ceramics

10 min. color s-c-a

The raku process which began in the 12th century in Japan, growing out of a Zen Buddhist religious ceremony. Points out how raku firing offers the potter many advantages over other techniques and provides an intimacy and immediacy more deeply felt than any other ceramic process. (Cahill; Aims, 1972)

Reading for Enrichment in the Social Studies

14 min. color c-a

After viewing a film on Japan, children in an intermediate grade examine Japanese artifacts and footware described in their texts. Student committees are formed and festivals selected from the text index for study. One group researches, plans and presents a puppet show depicting the story of one Japanese festival. (Bailey; BFA, 1967)

Rice Farmer of Japan, A

14 min. color i-j

The life and problems of tens of millions of Japanese and other Asiatic farmers who spend their lives in raising rice. Opens with a study of the map of Eastern Asia, focusing on the islands of Japan. This small country, with 655 people per square mile, has only 15 per cent of its land suitable for agriculture. Rice is the principal crop, growing in large yield with a short growing season. We follow a typical Japanese rice farmer's family through one growing season. How rice culture has changed very little from that of past generations. The successive stages including puddling (mixing soil with water), irrigation, nursing plantings, transplanting, growing season, draining, harvesting, drying, threshing, husking, screening and final sacking for sale. Concludes with a summary of these steps and stresses again that rice is the country's most important crop. (McGH, 1964)

Rice—From Seed to Flower

13 min. color i-j-s-c-a

Rice is the basic food for half the population of the earth and 90 per cent of it is grown in the Far East. This film shows how "rice grows in the hand of the farmer" in Japan where this staple is carefully tended and grown. We see how the seed is soaked to soften its tough protective outer hull, how seeds are sprouted, and how the young plants are transplanted to the rice paddy; how the farmer protects the plants from heat and cold, from weeds and insects, and from sick plants. Rice is characterized as one of the most intensively cultivated crops on earth. (CCM, 1971)

Rice Growing in Japan

18 min. color i-j-s-c-a

Modern and traditional methods by which rice is planted and harvested. Creating a real sense of humanity, the film serves as a documentation of an economic and geographic phenomenon and as a reflection of an image of man that is rich in compassion. (NHK Japan Broadcasting Corporation; BFA, 1969)

Rivers of Kyoto

34 min. color s-c

Pictures four rivers which run through the city of Kyoto—the Kamoi, Uji, Katsura and the Kitsu. Suggests the thesis that culture and history of a country are closely related to its rivers. (UNIJAP, 1971)

Rolling Rice Ball (A Japanese Fairy Tale)

11 min. color & b/w p

Story of the Japanese woodcutter who drops his luncheon balls in a mouse hole, then follows them down. The delighted mice show their appreciation by presenting him with costly presents to take home to his wife. A greedy hunter learns of the mice's treasure and seeks it for himself. However, he frightens the mice, gets no treasure, and learns the folly of greed. (Gakken Company, Ltd., Tokyo; Coronet, 1967)

Rowing Festival

30 min. color j-s-c-a

Depicts the dream and ambition of a young fisherman living in a small fishing village in Southwest Japan. This fishing village, Tamaeura, is noted for its unique technique in deep-sea fishing and for its special method of training the youths for this occupation. The fishermen venture far into the Japan Sea and must exercise remarkable perseverance and high skill. Village lads spend ten years of their lives in this training. Every year in May a rowing festival is held and five youth are chosen as oarsmen, the highest honor. The camera traces a young man, Mitsuo, who awakens to his responsibilities toward his village and finds youthful pleasure in the pursuit of his ambition. (NHK Japan Broadcasting Corporation; NHK International, 1969)

Rural Japan—Helping Feed a Nation
17 min. color i-j-s

From the *Oriental World Series*. Centers around a typical farmer and the problems he faces on his small farm. Soto Fugeida, the farmer, owns a farm of only 2½ acres. Fertile land is scarce, but from farms like Soto's come the rice, wheat, barley, soybeans and other crops that help feed Japan's population of almost 100 million. Japanese fishing industry is shown as mechanized and highly efficient. (Jules Power International Productions; McGH, 1967)

Sales Training, Japanese Style
5 min. color c-a

The secret weapon in Japanese business success is revealed in this tongue-in-cheek account of a training session for Japanese salesmen. These samurais of the market place are trained with a unique combination of Yoga, Freud, Zen and Dale Carnegie. With arrogance and egomania as prime virtues, the salesmen come to believe that what counts is not how they play the game, but whether they win or lose. Provides humorous "inspiration" for salesmen everywhere. (NBC; Films, Inc., 1969)

Sashiba—The Migrating Hawk of Japan
30 min. b/w j-s-c-a

The ecology of a species of hawk known as "Sashiba", the Eastern Buzzard. Among 20 species of hawks living in Japan, the medium-sized hawk, Eastern Buzzard, breeds not only in Japan but also in Korea and China, and winters in tropical islands. Late in March, it returns to Japan to build nests away from human habitation. The young covered with snow-white pinfeathers are fed with wild rats and snakes. In October the birds start their southward trip. (NHK Japan Broadcasting Corporation; NHK International)

School Day in Japan, A
10 min. color p-i

Education in Japan today is a blend of East and West. The children dress in western clothes, and the school building resembles those in America—except that the playground is on the roof. At lunchtime the children use spoons to eat their meal, and after school the boys play baseball. Despite these similarities to the West, the children's school day includes other customs and activities strange to western children. Japanese youngsters carry their books on their backs, take off their shoes before entering the classroom, use an abacus for arithmetic, and learn the brush strokes of Japanese calligraphy. (Institut fur Film und Bild; Films, Inc., 1970)

Science Goes Underground—Japan's Road-Builders Beat the Swampland
15 min. color s-c-a

How the Sendai By-Pass was constructed to relieve the traffic congestion on route number four, the national road which passes through Sendai City. Documents the construction of the by-pass from start to completion and shows the sand and paper drain methods and other techniques of improving the foundation of the road which was constructed on marsh land. (UNIJAP, 1967)

Sea Birds in Northern Japan
30 min. color j-s-c-a

In the seas around Hokkaido, the northern most island of Japan, are found favorite spots for northern sea birds. These birds, which roam the seas for the greater part of the year, gather in huge flocks on the precipitous cliffs of some of the islands when the breeding season comes, "Ororon" is a typical northern sea bird about the size of a medium duck. It is often called the penguin of the north, lays pear-shaped eggs. When the young ones hatch, it makes them leave their nest on a high cliff in about three weeks. Rare scenes of bird life. (NHK Japan Broadcasting Corporation; NHK International, 1969)

Seacoast Villages of Japan
19 min. color i-j-s

Depicts the seacoast village life of Japan in all its seasonal changes and stresses Japan's dependence on the sea. Most Japanese live in close knit villages and on farms, cultivating that small portion of the land which is arable. Vegetables, rice and fish form the basic diet. While the women do most of the farming, the men fish for tuna, salmon, crab and swordfish. The women also dive to great depths for *tinguso*, a grassy plant which is a source of food and chemicals. The Japanese worship Shinto Gods or are Buddhist, and there are many festivals and seasonal celebrations. Scenes reveal scenic beauty of Japanese seacoast villages, and the film provides information concerning the various industries, religions and activities of family life. (Atlantis Productions, 1962)

Seikan Undersea Tunnel, Pt. I
32 min. color s-c-a

Documents the construction of the longest undersea tunnel in the world designed to link Honshu and Hokkaido by rail. (UNIJAP, 1967)

Seven Hundred and Thirty Days
50 min. color s-c

Presents the diary of four young overseas volunteers from Japan's Peace Corps, working in the Philippines, to help their handicapped Asian neighbors with several projects. (UNIJAP, 1970)

Shining Princess, The—Kaguyahime
30 min. color p-i-j

A shadow-play for children. Long ago, a poor old man came across a shimmering bamboo in which he found a charming little girl. Under his tender care, the girl grew into a beautiful princess. From that time on the old man found gold inside all the bamboo he cut and became very rich. Five noblemen sought her hand in marriage but

they and even the Emperor were rejected. Finally she was taken back to the heavenly world. (NHK Japan Broadcasting Corporation; NHK International, 1973)

Shintoism: Way of the Gods

15 min. color j-s-c-a

From *The Religions of the Eastern World Series.* Examines two aspects of Shintoism. Worshipping Shintoists illustrate the warrior god concept, the divinity of the Japanese emperor, and the spiritual defeat felt by the Japanese people when the warrior god proved false. The simple practicality of sectarian Shinto and its basis in folk legend are reflected in a priest's reading of a chant to the god of success and good fortune. Worshippers involved in a new movement, *Tenrikyo,* display the same practicality in their belief in a god that wants people to be happy in all their daily activities. The lack of pompous ritual, the simplicity of altars, typical of the Shinto faith, are evident. Film serves as an introduction to some aspects of this many-faceted religion. Narrated by Lew Ayres. (Doubleday and Company, 1968)

Silk Makers of Japan

16 min. color i-j-s

How the Japanese grow silkworms to produce raw silk from the fields of mulberry leaves through the production of threads and fabrics in both home and factory. Silkworms, which are the caterpillars of moths, are fed mulberry leaves which provide the basis for their silk making. Silken cocoons are spun by the worms then unspun by simple machines into threads, then twisted into skeins and packed into bales. After testing, the silk thread is either exported or woven into satin, velvet, taffeta or brocade. (Bailey; BFA, 1961)

Silk Story

30 min. b/w j-s-c-a

Describes the long tradition of Japanese silk, whose fascinating qualities still attract people in this age of chemical fibers. It also introduces various silk fabrics produced by Japanese weavers as well as the ingenious techniques employed by them. Japanese silk now accounts for about 60 percent of the total production of the world. Although the number of Japanese households raising silkworms has decreased to about one-third of the prewar figure, silk goods are still produced abundantly by automated modern facilities. (NHK Japan Broadcasting Corporation; NHK International)

Skinny and Fatty

45 min. b/w p-i-j

Portrays a special friendship that grows between two Japanese boys. Skinny and Fatty meet for the first time when Fatty arrives at a new school in the middle of a term. The pupils make fun of Fatty because he cannot do most of the things boys like to do. However, he soon becomes a close friend of Skinny, a good student who teaches him a great deal about friendship and how to stand up for himself. The two become inseparable, but soon Skinny must move away and Fatty is desolate. Skinny writes Fatty a letter telling him that he should have confidence in himself and that he must always try. Fatty now has the courage to take the first steps to growing up. The climax comes when he is able to succeed on his own in gym class. Fatty climbs a mountain and yells to an invisible Skinny a "thank you." Viewers are given a clear idea of what a Japanese school is like, how families live, and how boys the world over are quite similar. (World Presentations; Contemporary; McGH, 1969)

Snow Monkeys, The

30 min. b/w j-s-c-a

Of various kinds of monkeys, "Japanese monkeys" inhabit the regions further north than any other species in the world. Among these "Japanese monkeys", those living at the south-western tip of the Shimokita Peninsula in the northern part of the Japanese mainland are believed to be the inhabitants in the northernmost district. They have recently been designated as wild life for preservation and protection. Traces the birth and growth of one of these monkeys. (NHK Japan Broadcasting Corporation; NHK International, 1968)

Sons of the Rising Sun

25 min. color j-s-c-a

From *The World of Lowell Thomas Series.* A tour of traditional Japan, its scenic splendors, its temples, tombs and shrines. Includes a rare 16th century ceremony with thousands of pilgrims dressed in costumes of the period, and a demonstration by Sumo wrestlers who weigh 400 pounds and who fight in the ancient style. Narrated by Lowell Thomas. (BBC; Odyssey Productions; Robeck, 1967)

Sound of Japanese Drums

30 min. color j-s-c-a

The use of the drum has long been widespread and varied in Japan. Its appeal covers a wide range—from the dynamic percussive effect found in folk entertainment arts to the placid, even frigid quality of drumming in the Noh Play. The drum has been connected with religious faith since ancient days, and it has played an important role at festivals dedicated to the gods. People believed that its powerful and resounding boom aroused the spirit of the gods, while its internal reverberation accompanied by an interval and trailing note soothed them. The ethnic orientation and development of the drum are followed. The perennial appeal of the drum is explored through presentation of drum-making methods and of noted local entertainment arts and the Noh Play "Stone Bridge", as well as by tracing the drum's relation to Japanese culture. (NHK Japan Broadcasting Corporation; NHK International, 1973)

Stakes in Asia, The
40 min. color s-c-a

Examines the future course of Japanese-American relations through a careful consideration of Japan's economy. Virtually every aspect of contemporary Japanese life is touched upon—from the family unit to the rising standard of living—but all are related to the economic growth of the country. Traces the alliance between Japan and the United States back to the end of World War II, when the U.S. occupied the country and rewrote its constitution. The balance of trade, and the difficulties encountered in preserving it are detailed. (ABC News; McGH, 1971)

Statue of "Shakshain"—the Ainus' Tragic Hero
50 min. color j-s-c-a

The bronze statue of the Ainu hero, "Shakshain," now stands on a hill in the town of Shizunai, Hokkaido. Hokkaido was once a peaceful haven for the Ainu people. During the Edo Period (1603—1868) Japanese began crossing the Tsugaru Strait in search of a new sphere of activity, and these gave rise to frequent frictions with the Ainu. In 1669, an Ainu leader "Shakshain" rose in revolt but was defeated. However, after long years of discrimination, the Meiji government adopted the policy of assimilation. Recently, the Ainu people themselves transcended tribal differences and united in the erection of their hero's statue. This is the symbol of Ainus' awakening and their pride as a race. Presents interesting activities of this minority people in great detail. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Stonecutter, The
6 min. color p-i-j-s-a

An ancient Japanese folktale of envy and greed, an animated story of Tasaku, the stonecutter. In a series of fantastic happenings, a story form found in the myths of many cultures, the stonecutter is transformed into a prince, the sun, and a cloud. It is only when he becomes a gigantic mountain that he realizes the folly of his ambition. Combines graphic design with forms and traditional colors found in Japanese art. The stylized movement reflects the austere pantomime of the classic No Theatre, and koto music is used as background. (IFF, 1965)

Successor, The
35 min. color j-s-c-a

A story of father and son who cherish burning hopes to survive in the world of traditional art called Kyogen (light comedy.) The father determines to hand down his art to his son, Goro. In a mountain village far from Tokyo, father and son spend a trying month in rigorous training. The father concentrates his efforts in giving his lesson, while the son does his utmost to meet his father's expectations. (NHK Japan Broadcasting Corporation; NHK International, 1968)

Summer Faces, Summer Shadows
30 min. color j-s-c-a

The relation of festivals to the Japanese people as represented by the Nebuta Festival; the meaning of festivals which may be considered as condensations of indigenous cultures. Describes the inner yearnings toward the festivals of two young people of Tokyo who return to their native province, Tsugaru, in their search for the world of festivals. Studies the essential character of festivals desired by contemporary Japanese people who are said to be lacking in solidarity with others. (NHK Japan Broadcasting Corporation; NHK International)

Suspended Monorail in Japan
24 min. color s-c-a

How a suspended monorail system, seven kilometers long, has been constructed in the Shonan-Enoshima residential area near Tokyo. Claims that this is the world's first monorail developed for practical purposes using the suspension system, built to cope with the need for commuter transportation in the area. How the project was completed without interfering with the everyday traffic and life of the people. Stresses the safety of the system. (UNIJAP)

Sweets of Japan
26 min. color j-s-c-a

Traces the beginning of a distinctive confectionery in Japan which is scracely known outside the country. (UNIJAP, 1965)

Swing High, Lanterns!
30 min. color j-s-c-a

The Lantern Festival in Akita, an old city in northern Japan, is an outstanding example of numerous Japanese festivals. It embraces some 2000 performers, and teams compete, each equipped with a lantern set, displaying a variety of balancing techniques to a musical background of flutes, drums and shoutings. Ten-year old Hajime Muto and his friends compete and the film is a record of a boy who finds healthy growth, in mind and body, amid the joys of the festival. (NHK Japan Broadcasting Corporation; NHK International)

"Tancho"—Japanese Cranes
30 min. color j-s-c-a

The ecology of the red-crested cranes through the seasons. Several species of cranes are found in Japan, but the red-crested cranes, which inhabit the swamps of Kushiro in Hokkaido, are the only species that stay all year round and raise families. Red-crested cranes reportedly inhabit Siberia also, but Hokkaido is the only place in the world where nesting places have been confirmed. (NHK Japan Broadcasting Corporation; NHK International, 1970)

Taro, The Dragon Boy

30 min. color p-i

A fairy-tale puppet play which tells a modern Japanese children's story. The hero, Taro, symbolizes courage and gentleness. He is on a journey searching for his mother who was turned into a dragon and lives in a distant lake. He has three scales on his chest, a sign that he is the son of a dragon. Sometimes the scales hurt him with a sharp pain. The girl, Aya, who sympathizes with him, goes to fetch a flower that cures his chest, and is caught amid man-eating brambles. Taro rescues her and succeeds in reaching the lake. (NHK Japan Broadcasting Corporation; NHK International)

Taro Yashima's Golden Village

23 min. color i-j-s-c-a

A fading high school graduation photo is the point of departure for a journey by artist-author Taro Yashima from the United States to Nejime, the village in Japan where he was born. Joy and sadness color his encounters with his former classmates of 40 years ago. Narrated by Yashima, the film brings to life scenes described in his books for children: *The Village Tree*, *Plenty to Watch*, and *Crow Boy*. Provides insights into the way environment shapes people in general and artists in particular. (Glen Johnson; Pyramid Films, 1972)

Tatara—An Old Ironmaking Process of Japan

30 min. color j-s-c-a

The word, Tatara, refers to Japan's ancient process of making iron and steel from iron sand and charcoal. How the process was abandoned gradually when the blast furnace was developed after the mid-19th century. Suggests that the quality of iron and steel produced by the Tatara process still challenges the product of modern metallurgy. (UNIJAP, 1970)

"Toki"—Japanese Crested Ibis

30 min. color j-s-c-a

The "Toki," or Japanese crested ibis, a graceful wading bird with plumage of a beautiful pink, is on the verge of extinction. During the last hundred years these birds have decreased in number and now only 11 of them are believed to live in Japan. The ecology of this rare bird and the various procedures adopted for its protection. (NHK Japan Broadcasting Corporation; NHK International, 1969)

Tokyo Breaks the Quake Barrier—The Kasumigaseki High-Rise Building Project, Pt. I

27 min. color s-c-a

Japan experiences numerous earthquakes every year, usually of minor severity, but so frequent in occurrence that high buildings have been considered impractical. Shows how, with improved building methods, a 36 story building has been constructed in Tokyo, and how such a structure is made both practical and safe. (UNIJAP, 1966)

Tokyo, In Old Times and Today

25 min. color j-s-c-a

Phases of Tokyo in ancient times and today through paintings and actual landscapes. The history and culture of the castle town of Edo (Tokyo.) (UNIJAP, 1971)

Tokyo Industrial Worker

17 min. color i-j-s-c-a

A day with the O-ga family in modern Tokyo where 20 million people live in the metropolitan area. We see a society in transition—holding to the old customs and adopting new ones. The O-ga family sleep on mats but eat breakfast at a high table and dress in Western fashion. Mr. O-ga works in a nearby factory and rides a motor bike to work. The area is very congested and the crush of commuters during rush hours rivals our largest city. After her two older children leave for school, Mrs. O-ga goes to the market. Although Japan concentrates on its export market, there is no shortage of goods or food in the domestic market. In the evening the family dines at a low table, then reclines on mats to watch television. (Films, Inc., 1969)

Tokyo Move Skywards—The Kasumigaseki High-Rise Building Project, Pt. 2

35 min. color s-c-a

Pictures the construction of the first high-rise building in Japan from its beginning to the completion of erecting the steel framework. (UNIJAP, 1967)

Tokyo Olympiad

93 min. or 32 min. color i-j-s-c-a

Kon Ichikawa documents the highlights of the 18th Olympiad at Tokyo in 1964. Film records such contests as the 100 meter dash, weight lifting, pole-vault, javelin, shot put, walking, bicycling, marthon and swimming events. Film techniques used creatively to show the physical tension and exhaustion, the sweat, suffering and hurt as well as the joy of victory. (Ichikawa; Pyramid Films, 1966)

Tokyo—The Fifty-First Volcano

51 min. color s-c-a

A profile of the world's largest city—Tokyo. How, in a country of 50 active volcanoes, this city, where the earth's crust is dangerously thin, sometimes feels like the fifty-first. Film portrays the quality of life in Tokyo—a city of superlatives. It has the world's fastest trains, the worst smog, the most bars, biggest night clubs, the most inadequate sewage system, the best riot police, most violent students, largest newspapers and largest population. How human beings in such large metropolises face stresses and strains never before encountered in man's

history. How these problems are aggravated in Tokyo by a conflict between western influences and its ancient past. Points out that in Tokyo the real nature of modern city life stands out cold and clear. (BBC-TV; Time-Life)

Tokyo: World's Safest City
26 min. color s-c-a

Detailed look at police facilities in Tokyo which explains the reasons for the low crime rate in Japan. Reasons given are high employment, high literacy, lack of major problems with minority groups, Japanese attitudes toward violence, social organization, and group motivation. (United States-Japan Trade Council; Gordon Newsfilm, 1973)

Tokyo's Giant Landmark—The Kasumigaseki High-Rise Building Project
42 min. color s-c-a

The Kasumigaseki-Mitsui building in Tokyo was until very recently the highest building in Asia. Built on a land of frequent earthquakes in a city where much of the land is reclaimed, its building posed many unusual and difficult construction difficulties. Shows various techniques by means of which the building was completed. (UNIJAP, 1968)

Tokyo's New Museum of Modern Art
18 min. color j-s-c-a

The construction of the National Museum of Art in the Kitanomaru Park of the Imperial Palace. Some examples of Japanese art exhibited at this museum, which serves as a quiet retreat for the people of the city. (UNIJAP, 1969)

Torches of the Todaiji
40 min. color j-s-c-a

Onoe Shoroku creates a new Kabuki dance-drama inspired by the "Shunie." The religious rite known as "Shunie" is an ancient Japanese Buddhist ceremony that has been observed every year for the past 1200 years in Nigatsudo of the Todaiji temple in Nara. The aim of the rite is to show penitence for past sins and to pray for freedom from sickness, for good harvests, and for peace on earth. Suggests the way in which the traditional stage arts of Japan are handed on and achieve new development. (NHK Japan Broadcasting Corporation; NHK International, 1971)

Traditional and Contemporary Dance
30 min. b/w j-s-c-a

This film juxtaposes a traditional Japanese dance by Suzushi Hanayagi with her contemporary avante garde dance, and shows the influence of the old on the new. (Japan Society, 1967)

Traditional "Bunraku" Theatre
30 min. color j-s-c-a

Discusses the classic "Bunraku" puppet-show in all its aspects through the art of a puppet-manipulator Monjuro Kiritake, who passed away in 1970 at the age of 69. "Bunraku" is a composite art of puppets, puppet-manipulators and the accompaniment of story-telling and three-stringed Shamisen music. "Bunraku" developed some 300 years ago with the appearance of Gidayu Takemoto who developed special type narrative songs, and also the great playwright Monzaemon Chikamatsu. (NHK Japan Broadcasting Corporation; NHK International, 1970)

Traditional Japanese Masks
26 min. b/w j-s-c-a

Japan is the largest treasurehouse of masks in the world. Numerous mask plays have also been preserved in the towns and villages throughout Japan, and one can enjoy watching all kinds of cheerful mask plays performed on stage on festival days. This film endeavors to trace the ancient legends and folk arts handed down in various parts of the country—legends and folk arts out of which mask plays were created. It also seeks to consider the magical power possessed by these masks. Presents the folk art mask dance, a drum dance, and the Mibu Kyogen farce preserved by the Mibu Temple in Kyoto. (NHK Japan Broadcasting Corporation; NHK International, 1966)

Traditional Music of Japan
30 min. color s-c

Presents an overview of Japanese music from early to modern times. Includes examples of dance, Noh drama, Kabuki and Buddhist music. Mentions the influence of other cultures on Japanese music. (Japan Council, 1964)

Treasures of Time: Oriental Art
15 min. color i-j-s

Shows narrative scroll paintings, ceramic pottery, sculpture made of wood, Chinese furniture and porcelain Japanese screens, and relates these art works to their contemporary periods. (Horizon; IFB, 1963)

Triumph of Modern Engineering, A—A Record of the Tokyo Monorail Line
24 min. color s-c-a

How the monorail line was planned and constructed to relieve traffic congestion between the International Airport and the heart of the city. How the construction company applied the prefabricated tunnel methods, the reverse circulation method and other highly advanced engineering techniques. (UNIJAP, 1964)

Two Factories: Japanese and American
22 min. color i-j-s

From the *Comparative Cultures and Geography Series.* Compares the occupational environment at a Sylvania plant in Batavia, N. Y. and a Matsushita Electric complex in Osaka, Japan and provides a penetrating portrait of production workers within two diverse cultures. Shows how the American factory worker is apt to consider his role as a necessary means to an end while the Japanese is more likely to view his factory job as an extension of life itself and his company as a surrogate parent. The Japanese worker enjoys many benefits including annual raises, free medical care, profit-sharing incentives and recreational activities and it is small wonder that the company-worker relationship is a familial one. The firm is regarded as the "father," the foreman as a "big brother" and even the management and the labor union are described as "husband and wife." The American workers enjoy job training, union-negotiated benefits and company-sponsored activities, but the line between an employee's workday and personal life is clearly marked by the time clock. They are shown to value a sense of independence and the opportunity to plan their own lives. (LCA, 1974)

Ukiyo-e
19 min. color s-c-a

A history of Japanese art, with particular emphasis on the native art devoid of Chinese influence, which expressed the hopes and feelings of the common people. Distinguished by the absence of motifs popular in the Chinese painting preferred by the Samurai class (nature, flowers, moon, mountains) and by the presence of human themes (festivals, the joy of living, the Kabuki theater, people) and characterized by free lines and brilliant colors, this art reached its height in the eighteenth century in a kind of Japanese equivalent of the Renaissance. (Japan Universal Film, Inc.; American Educational Films, 1970)

Ukiyo-e (Prints of Japan)
27 min. color j-s-c-a

Twelve famous artists of the 17th and 18th centuries in Japan—the age of Ukiyo-e, "pictures of the floating world," are presented through characteristic works from the Art Institute of Chicago. Shown in detail to permit examination of their technique and subject matter are painters Moronobu, Kaigetsudo, Masanobu, Kiyomasu, Kiyomitsu, Harunobu, Shunsho, Kiyonaga, Utamaro, Sharaku, Hokusai and Hiroshige. Subjects are the fashions and foibles of feudal Japan when it was shifting gradually to the period during which merchants took over economic power from the feudal lords. Narrated by James A. Michener. (Art Institute of Chicago; Japan Society; CCM, 1960)

Ukiyoe: The Fabulous World of Japanese Prints
30 min. color s-c-a

During the two and a half centuries of the Edo period in Japan, an art form depicting the life and customs of the common people with vivid realism began to flourish. Given the name "ukiyoe," it originally took the form of both brush paintings and woodblock prints, but the latter eventually became predominant because in this form the pictures could be mass-produced. In the 18th century, multicolored printing was invented, bringing about a revolution in the ukiyoe and creating a color art unparalleled anywhere in the world. Works by such masters as Sharaku, Utamaro, Hokusai and Hiroshige are shown against the background of the period that produced the ukiyoe, along with commentaries on the social role of the art and the development of print making. (NHK Japan Broadcasting Corporation; Films, Inc., 1973)

United States and Japan, The
29 min. b/w s-c-a

Discusses the history of U.S. relations with Japan from the time of Commodore Perry to the mid-1960's. Elaborates on the occupation after World War II—how it caused tension on both sides and yet marked a turning point in U.S.—Japanese relations. Considers such questions as: Will Japan continue to be an ally? Will she become neutral? Will she turn to communism? Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Village Craftsmen
30 min. color j-s-c-a

Spring comes late to Hida Takayama, also called Little Kyoto. This city, situated amid high mountains, has been known for 1200 years for a steady succession of highly skilled woodcraft artisans. Even today, the city takes pride in its inheritance of architectural monuments and sculptures, and it continues to preserve the traditions of craftsmanship. April is the season for the Takayama Festival in which gorgeous floats, the crystallization of the efforts of skilled wood-craft workers, parade the streets. The spirit of craftsmanship still vibrant in the people of this city is described, with the brilliant festival as the center of interest. (NHK Japan Broadcasting Corporation; NHK International, 1972)

Village Life in the New Japan
29 min. b/w s-c-a

Explores, through special film footage, what it means to live in a contemporary Japanese village. A housewife describes her life and the customs that surround it. Points out that although the village has been considered the backbone of traditional Japan, a social transformation is slowly and quietly taking place. Kinescope. From *The Changing Years Series.* (UMTV; NET, 1961)

Village Potters of Onda

25 min. b/w j-s-c-a

Details the steps of the production of folk pottery in the remote Japanese village of Onda in the mountains of north-central Kyushu. How the art has remained unchanged for 250 years. Shows the potters mixing clay, throwing, glazing and firing. Touches on the life of the women in this traditional patriarchial society. (Robert Sperry, 1966)

Wave, The: A Japanese Folktale

9 min. color p-i

Ojiisan and his small grandson, Tada, lived together high on a mountainside above a fishing village. One day, Ojiisan saw a huge wave racing toward the village, so he set fire to the village ricefields. Tada did not know what to think—had his grandfather gone mad? Enraged, the villagers raced up the hill to save the rice. Suddenly the old man cried, "Look!", pointing toward the sea. They saw the huge wave engulf their village and realized Ojiisan had burned the rice to save their lives. (Stephen Bosutow; BFA, 1968)

Wings to Japan

29 min. color j-s-c-a

Travelogue of modern Japan produced for Pan American Airlines. Shows modern and traditional aspects of the country and includes colorful festivals, baseball games, and unusual occupations such as geisha, flower arranging, pearl culture, and the cultivation of bonsai trees. The spirit and character that have made Japan a strong industrial power. (Pan American World Airways; Tribune Films, 1968)

Woodblock Mandala: The World of Shiko Munakata

30 min. color s-c-a

At the age of 21, Shiko Munakata went to Tokyo to study art. In 1930, at the age of 27, he gave up oil painting and took up woodblock printing, a profession in which he has excelled ever since. Although he is now almost blind, he continues to produce works of sensuous beauty. The process of his work is followed from beginning to end, but according to the artist, "It is not I who really do the works; I am merely a medium for the Buddha who does the work." (NHK Japanese Broadcasting Corporation; Films, Inc., 1973)

World of Yukar—The Life of the Ainu 100 Years Ago—Part I—Bear Festival

30 min. color s-c-a

Story of the Ainu people, an aboriginal race living in Hokkaido, northernmost island of Japan. Their daily life 100 years ago is faithfully reproduced. The Bear Festival, "Iomante," which takes place in winter including preparations, scenes of prayers, offerings and accompanying dances. The daily life of these people including their taboos, religious rituals, superstitions, festivals, etc. is shown. (NHK Japan Broadcasting Corporation; NHK International, 1964)

World of Yukar—The Life of the Ainu 100 Years Ago—Part II—Spring and Summer

30 min. color s-c-a

Story of the Ainu people, an aboriginal race living in Hokkaido, northernmost island of Japan. Their daily life 100 years ago, with various events and functions throughout the year, is faithfully reproduced. During the spring and summer months they go to the seaside for fishing and seal hunting; the women process the barks of trees into fibers for use in weaving clothing. (NHK Broadcasting Corporation; NHK International, 1964)

Yakushiji Temple

30 min. color s-c-a

Yakushiji Temple in the ancient Japanese capital of Nara is an architectural gem. Most of the buildings of the temple have had to be synthetically restored several times in their history because of disasters, but the 1200 year old pagoda is preserved in its original state. Some of the finest works in the history of Japanese art such as the statue of Sei-Kannon, the Goddess of Mercy, and several famous statues in the Buddhist tradition are housed in Yakushiji. This film presents details of these art treasures which add to the grandeur and solemnity of this ancient temple. (NHK Japan Broadcasting Corporation; NBCEE, 1968)

"Yuki," the Snow Girl

60 min. color j-s-c-a

A play using large puppets. Japan was in the throes of civil wars. Battles between chieftains were fought in all parts of the country for territorial aggrandizement and armed bandits ran rampant. It was always the poor farmers who suffered from these wars. Yuki, the snow girl, seeing their plight from her heavenly seat, descended to earth to help the farmers. Yuki's courage succeeded in protecting one group of villagers, but her final struggle with an evil god proves fatal. It is said that only one of her kimono sleeves returned to the heavenly seat where her aged grandmother waited. (NHK Japan Broadcasting Corporation; NHK International, 1972)

Zen and Now

14 min. color s-c-a

Alan Watts emphasizes the Zen philosophy of living daily in the Now—developing one's sensory powers and appreciating the beauty in his own backyard. The film was actually shot in a Connecticut garden where it records the varying beauty of nature and sounds often heard but not listened to. In this ideal setting the viewer is invited to meditate for several minutes. (Hartley Productions, 1969)

Zen in Life

23 min. color c-a

Presents life at two Zen training centers in Japan. Ten disciples arise at three to start their training. They maintain absolute silence and carry on all activities in a regulated way with strict discipline. Students engage in meditation—sit in deep concentration with eyes open and gaze fixed. Their contemplative mood is enhanced by scenes of the temple's ornate interiors, subdued narration and quiet music. (Orient Electric Industries, 1967)

Zen in Ryoko-In

71 min. color s-c-a

Presents Zen Buddhism, as documented in Ryoko-in. Kyoto, Japan, is the site of Daitokuji temple, originally a Zen Buddhist lecture hall, which has grown to a compound of 22 temples. One of these temples, constructed in 1606, is Ryoko-in a haven of peace and meditation. In this film Ruth Stephan documents the life of the temple family and records its daily routine. In the morning, there is a service of thanksgiving and praise of the Buddha, and at night two hours of meditation. During the day, the abbot Nanrei Sohaku Kobori counsels with visitors who seek guidance in the religion. The temple family guard Ryoko-in and maintain it through voluntary contributions from believers. The film reveals the beauty of the temple and its gardens and offers the rare opportunity of participating in the life of Zen meditation. (Ruth Stephan Films, 1972)

FILMS PRODUCED BEFORE 1960

As some assurance of "up-to-dateness" and as an aid in the process of selecting viable materials on Japan, the films described in this book have been limited to those produced after 1960. Useful materials, however, may be found in films produced prior to that year and the following list of titles includes some of these films along with their distributors and dates of production.

Agriculture and Fishing in Japan. 27 minutes. b/w USNAC, 1945.

Ancient Orient: The Far East. 14 minutes. Color and b/w. Coronet, 1959.

Aoi No Uye. 30 minutes. b/w. Japan Society, 1933.

Arts of Japan. 24 minutes. b/w. USOE; USNAC, 1954.

Aviation Engineer Amphibious Operation. 11 minutes. b/w. USNAC, 1944.

Bun-ka. 11 minutes. Color. SERBR, 1955.

Calligraphie Japonaise (Japanese Calligraphy.) 17 minutes. Color. CCM, 1957.

Children Who Draw. 44 minutes. Color and b/w. CCM, 1957.

Conspiracy in Kyoto. 21 minutes. Color. IU, 1953.

Creative Arts of Japan. 20 minutes. Color. Orbit; CCM, 1951.

Daughter of Changing Japan. 30 minutes. Color. Almanac, 1959.

Farmers of Japan. 20 minutes. b/w. USDA, 1948.

Geography of Japan, The. 16 minutes. b/w. USNAC, 1942.

Home Life and Social Customs of the Japanese. 37 minutes. b/w. USNAC, 1945.

House, A Wife and a Singing Bird, A. 30 minutes. Color. USOE, 1957.

Impression of Japan. 15 minutes. b/w. USIA; USNAC, 1955.

Island Nation, An—Japan. 20 minutes. b/w. UEVA, 1949.

Japan. 26 minutes. Color. IFF, 1958.

Japan. 18 minutes. b/w. USA; USNAC, 1951.

Japanese Calligraphy. 17 minutes. b/w. BFA; CCM, 1957.

Japanese Doll Making. 12 minutes. Color. Independent Film Producers Company, 1954.

Japanese House. 20 minutes. b/w. Museum of Modern Art, 1955.

Japanese Print Making. 11 minutes. Color. Independent Film Producers Company, 1953.

Japanese Family. 23 minutes. b/w. IFF, 1950.

Japan's Revolution. 29 minutes. b/w. NET, 1959.

Kanjincho. 70 minutes. b/w. Japan Society, 1940.

Libraries Without Bars. 25 minutes. b/w. USNAC, 1951.

Picturesque Japan. 20 minutes. Color. JTIO, 1951.

Report on Japan. 19 minutes. b/w. RKOPAT, 1946.

Rice Farming in Japan. 12 minutes. Color. UMAVEC, 1953.

Rice in Today's World. 11 minutes. Color and b/w. Coronet, 1958.

Romance of Silk. 14 minutes. Color. Palmer Pictures Studios, 1956.

Snow Country. 133 minutes. b/w. Film Images, 1957.

Sound of Waves. 95 minutes. b/w. Film Images, 1954.

Tale of Two Cities (Hiroshima—Nagasaki.) 12 minutes. b/w. USA; USNAC, 1949.

Tara, The Stonecutter. 8 minutes. Color. Cahill; Aims; IFB, 1955.

You in Japan. 19 minutes. b/w. USNAC, 1956.

"SPONSORED" FILMS

The following commercial, business, industrial or government films on Japan are available without rental charges from the agencies indicated. Users may expect to pay transportation costs, usually only for the return of the materials.

Agriculture Today in Japan. 30 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Architecture of Japan. 20 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Building for Peace and Prosperity. 28 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Bunraku. 28 minutes. Color. s-c-a (Consulate General of Japan; Association-Sterling Films.)

Children's Songs of Japan. 29 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Culinary Art of Japan. 29 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Day in Tokyo, A. 23 minutes. Color. (Japan Air Lines; Association-Sterling Films.)

Discovering the Orient. 26 minutes. Color. (Japan Air Lines; Association-Sterling Films.)

Family of Tokyo, A. 20 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Festival of Japan. 21 minutes. Color. a (Japan Air Lines; Association-Sterling Films.)

Festivals of Japan. 21 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Four Seasons of Japan, The. 27 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Gardens of Japan. 18 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Glimpses of Enchanting Japan. 30 minutes. Color. a (Japan Air Lines; Association-Sterling Films.)

Golden Kimono, The. 29 minutes. Color. (Maryknoll Film Library.)

Great Gardens of the World—Japan. 30 minutes. Color. (Chevron Chemical Company, 1974)

Industrial Japan. 28 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Inland Sea of Japan, The. 28 minutes. Color. (Japan Air Lines; Association-Sterling Films.)

Invitation to Japan, An. 28 minute version. 15 minute version. Color. (Japan National Tourist Organization.)

Japan—A Profile of the Nation Today. 29 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Japan Newly Discovered. 28 minutes. Color. (Japan National Tourist Organization.)

Japan—1970. 27 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Japan, Season by Season. 28 minutes. Color. a (Japan Air Lines; Association-Sterling Films.)

Japan Welcomes Your Convention. 13 minutes. Color. (Japan National Tourist Organization.)

Japanese Garden, The. 11 minutes. Color. (Japan National Tourist Organization.)

Journey Through Japan. 27 minutes. Color. (Japan National Tourist Orgarization.)

Journey to Western Japan, A. 21 minutes. Color. (Japan National Tourist Organization.)

Kabuki—Classic Theater of Japan. 32 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Kyoto, Ancient Capital of Japan. 28 minutes. Color. (Japan Air Lines; Association-Sterling Films.)

Land of Japan—It's Traditional Technology. 28 minutes. Color. (Association-Sterling Films.)

Language of Japan, The. 20 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Live On Forever—Oze Park. 20 minutes. Color. (Association-Sterling Films.)

Living Arts of Japan. 30 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Modern Architecture of Japan. 28 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Nature's Patterns, Japan's Classic Beauty. 21 minutes. Color. (Japan National Tourist Organization.)

Noh. 28 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

100 Million Varied Consumers. 20 minutes. Color. s-c-a (Association-Sterling Films.)

Origami—The Folding Paper of Japan. 16 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Overseas Trainees in Japan. 27 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Portrait of the Orient. 28 minutes. Color. a (Japan Air Lines; Association-Sterling Films.)

Portraits of the East. 26 minutes. Color. (Association-Sterling Films.)

Rice and Agricultural Development. 28 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Schooling for Progress. 18 minutes. Color. (Consulate General of Japan; Association Sterling Films.)

Science and Technology in Japan. 29 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Sea and the Japanese, The. 20 minute . Color. s-c-a (Association-Sterling Films.)

Shopping in Japan. 22 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Sports in Japan. 23 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Spring in Japan. 21 minutes. Color. (Japan National Tourist Organization.)

Stories of Four Japanese. 28 minutes. Color. s-c-a (Association-Sterling Films.)

Tale of Two Cities, A. 28 minutes. Color. a (Association-Sterling Films.)

Tale of Two Countries. 28 minutes. Color. s-c-a (Association-Sterling Films.)

This Is My Home. 24 minutes. Color. (Modern Talking Picture Service.)

Tokyo. 19 minutes. Color. (Japan National Tourist Organization.)

Two People. 10 minutes. Color. (Maryknoll Film Library, 1974.)

Two Weeks in Japan. 30 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Universities in Japan. 28 minutes. Color. s-c-a (Consulate General of Japan; Association-Sterling Films.)

Way of Tea, The. 15 minutes. Color. (Maryknoll Film Library.)

Women in Kimono. 11 minutes. Color. (Japan National Tourist Organization.)

Youth of Japan. 28 minutes. Color. (Consulate General of Japan; Association-Sterling Films.)

Yuzen—Kimono. 10 minutes. Color. (Japan National Tourist Organization.)

35MM. FILMSTRIPS

Appointment with Honor—Japan. 44 frames. Color. Record. p-i Family Films, 1965.

Architecture of the Heian Period (History of Japanese Art Series). 40 frames. Color. c-a Budek, 1969.

Art and Recreation in Japan. 76 frames. Color. i-j Doubleday, 1971.

Art and Religion in Everyday Life. 60 frames. Color. Record. i-j-s TERF, 1972.

Art of Japan, The, Part I. 85 frames. Color. Audio-tape. EDDIM, 1973.

Art of Japan, The, Part II. 81 frames. Color. Audio-tape. EDDIM, 1973.

Arts in Everyday Life in Japan. 52 frames. Color. Record. Schloat, 1968.

At Home in Japan. 54 frames. Color. i-j BFA, 1966.

At a School in Kyoto, Japan (Living in Asia Today). 51 frames. Color. Record or Cassette. p-i-j Coronet.

At School in Japan. 59 frames. Color. i-j BFA, 1966.

Boy Who Drew Cats, The. 33 frames. Color. Audio-tape. p-i Imperial, 1970.

Building Modern Japan. 36 frames. Color. Record. j-s Imperial, 1969.

Castles, Temples and Shrines. 59 frames. Color. i-j Elkins, 1966.

Changing Ways. 56 frames. Color. i-j Elkins, 1966.

Cherry Trees are Planted. 17 frames. Color. USNAC, 1966.

Children of Japan. 46 frames. Color. j-s McGH, 1968.

Chin-Chin Kobakama. 31 frames. Color. Audio-tape. p-i Imperial, 1970.

Christian Children of Japan. Color. Record. p-i-j Family Films.

Church Alive in Japan, The. 70 frames. Color. Record. s-c-a FRPR.

Cities of Japan. 60 frames. Color. Record. i-j-s TERF, 1972.

City Life in Japan. 35 frames. Color. j-s Budek, 1962.

Classical Theatre of Japan—Kabuki, Part I. 40 frames. Color. Audio-tape. s-c-a Olesen, 1971.

Classical Theatre of Japan—Kabuki, Part II. 54 frames. Color. Audio-tape. s-c-a Olesen. 1971.

Classical Theatre of Japan—No and Bunraku, Part I. 53 frames. Color. Audio-tape. s-c-a Olesen, 1971.

Classical Theatre of Japan—No and Bunraku, Part II. 53 frames. Color. Audio-tape. s-c-a Olesen, 1971.

Commercial Fishing in Japan. 30 frames. Color. i-j EGH.

Contemporary Japanese Life. 105 frames. Color. Record. j-s GA.

Countryside, The (Japan—Old and New.) 30 frames. Record or Cassette. i-j-s EGH, 1971.

Daily Life (Japan—Old and New). 37 frames. Color. Record or Cassette. i-j-s EGH, 1971.

Day in Kyoto, A. 58 frames. Color. Audio-tape. p-i EFS, 1973.

Discovering Downtown Tokyo. 70 frames. Color. Record. i-j Gunter, 1967.

Early Period 18th and 19th Century (Masters of the Japanese Print.) 30 frames. Color. j-s-c IFB, 1965.

Early Period 17th and 18th Century (Masters of the Japanese Print.) 30 frames. Color. j-s-c IFB, 1965.

Economic Life (Japan—Old and New.) 40 frames. Color. Record or Cassette. i-j-s EGH, 1971.

Economics of Japan. 34 frames. Color. Audio-tape. i-j ENCVIS, 1972.

Edo Period (1615—1868)—Architecture and Sculpture. 37 frames. Color. j-s-c Budek, 1969.

Edo Period—Painting. 46 frames. Color. j-s-c Budek, 1969.

Education (Japan—Old and New.) 37 frames. Color. Record or Cassette. i-j-s EGH, 1971.

Evening in Kyoto, An. 36 frames. Color. Audio-tape. p-i EFS, 1973.

Everyday Life in Japan. 36 frames. Color. i-j-s IFB, 1965.

Exploring Rural Japan. 77 frames. Color. Record. Gunter, 1967.

Factory Town Family. 84 frames. Color. Record. p-i-j BFA, 1972.

Family Life in Japan. 49 frames. Color. Record. Schloat, 1968.

Family Life in Japan. 63 frames. Color. i-j Doubleday, 1971.

Farmers, Fishermen and Craftsmen of Japan. 60 frames. i-j-s TERF, 1972.

Favorite Songs of Japanese Children. 74 frames. Color. Record. p-i Bowmar, 1964.

Festivals and Religious Customs in Japan. 60 frames. Color. Audio-tape. i-j Doubleday, 1971.

Finding Friends in Tokyo. 79 frames. Color. Record. Gunter, 1967.

Fishermen of Japan. 38 frames. b/w. i-j-s VEC, 1972.

Fishing Community Family. 86 frames. Color. Record. p-i-j BFA, 1972.

Four Families of Japan: Factory Town Family. 85 frames. Color. Record or Cassette. j BFA, 1972.

Four Families of Japan: Fishing Community Family. 85 frames. Color. Record or Cassette. j BFA, 1972.

Four Families of Japan: Rice Farm Family. 85 frames. Color. Record or Cassette. p-i-j BFA, 1972.

Four Families of Japan: Tokyo Suburb Family. 85 frames. Color. Record or Cassette. j BFA, 1972.

Four Seasons in Rural Japan, The. 50 frames. Color. Budek, 1963.

Geography. 62 frames. Color. i-j Elkins, 1966.

Geography and Climate of Japan, The. 79 frames. Color. i-j Doubleday, 1971.

Geography of Japan. 40 frames. Color. i-j BFA, 1966.

Growing Up in Japan. 55 frames. Color. Record. i-j Schloat, 1969.

Heian Period—Architecture. 44 frames. Color. j-s Budek, 1969.

Heian Period—Sculpture and Painting. 42 frames. Color. j-s Budek, 1969.

Hiaku—The Hidden Glimmering. 60 frames. Color. Audio-tape. i-j-s-c-a LYCEUM, 1973.

Hiroshige—Tokaido, Fifty-Three Stations, I. 38 frames. Color. i-j-s-c IFB, 1967.

Hiroshige—Tokaido, Fifty-Three Stations, II. 38 frames. Color. i-j-s-c IFB, 1967.

Hiroshima and Nagasaki. 110 frames. Color. Record. j-s-c DGC, 1970.

Hiroshima—The Rebuilding of Japan's Cities (Japan—Old and New. Color. Record or Cassette. i-j-s EGH, 1971.

History and Geo-Political. 105 frames. Color. Record. j-s-c GA.

History of Japan, The. 43 frames. Color. Record. j-s-c Schloat, 1969.

History of Japanese Art—Kamakura Period. 45 frames. Color. j-s-c Budek, 1969.

History of Japanese Art—Modern Art. 40 frames. Color. j-s-c Budek, 1969.

History of Japanese Art—Momoyama Period. 43 frames. Color. j-s-c Budek, 1969.

History of Japanese Art—Muramachi Period. 42 frames. Color. j-s-c Budek, 1969.

History of Japanese Art—Pre-Buddhist Art. 40 frames. Color. j-s-c Budek, 1969.

History of Japanese Civilization—Edo Period, Part I. 37 frames. Color. s-c Budek, 1969.

History of Japanese Civilization—Edo Period, Part II. 40 frames. Color. s-c Budek. 1969.

History of Japanese Civilization—Momoyama Period. 47 frames. Color. s-c Budek, 1969.

History of Japanese Prints—First Period—Black and White and Hand Colored Prints. 41 frames. Color. s-c Budek.

History of Japanese Prints—Second Period—Prints in Three Color Process. 41 frames. Color. s-c Budek.

History of Japanese Prints—Third Period—The Beginning of Full Color Printing. 41 frames. Color. s-c Budek.

History of Japanese Prints—Fourth Period—Culmination. 41 frames. Color. s-c Budek.

History of Japanese Prints—Fifth Period—The Decline. 41 frames. Color. s-c Budek.

Hokusai—The Thirty-Six Views of Mt. Fuji, I. 31 frames. Color. i-j-s-c IFB, 1967.

Hokusai—The Thirty-Six Views of Mt. Fuji, II. 30 frames. Color. i-j-s-c IFB, 1967.

How the People Earn Their Living. 47 frames. Color. Record. p-i-j Schloat, 1968.

If You Were Born in Japan. 42 frames. Color. k-p EDRS, 1968.

In a Spring Garden and Attic of the Wind. 50 frames. Color. Record. p-i WWS, 1967.

In the Land of Fuji San. 93 frames. Color. Record. i-j ABF.

Industries of Japan. 89 frames. Color. Audio-tape. i-j Doubleday, 1971.

Introducing Japan. 34 frames. Color. Audio-tape. ENCVIS, 1972.

Introduction to Japan. 107 frames. Color. Record. ICF; Doubleday, 1961.

Island People—How They Supply Their Needs, I. 44 frames. Color. i-j Elkins, 1966.

Island People—How They Supply Their Needs, II. 38 frames. Color. i-j Elkins, 1966.

Island Warriors and Tea Houses—An Introduction to Japan Through Its Art. 58 frames. Color. Record. j-s-c-a EDUACT.

Japan. 110 frames. Color. Record. i-j-s ICF, 1960.

Japan. 39 frames. Color. Imperial, 1965.

Japan. 32 frames. Color. Record. p-i-j MLA, 1961.

Japan. Color. Audio-tape. p-i EGH, 1973.

Japan. Color. Audio-tape. p-i UEVA.

Japan. 24 frames. Color. i-j-s Carman, 1973.

Japan. 37 frames. Color. i-j-s-c Carman, 1973.

Japan. 38 frames. b/w i-j Hulton.

Japan. 84 frames. b/w TF.

Japan I: The Country and Its People—The Land. 63 frames. b/w Record. FSH, 1969.

Japan II: History. 64 frames. Color. Record. j-s-c FSH, 1969.

Japan III: Culture. 60 frames. Color. Record. i-j-s-c FSH, 1969.

Japan IV: Modern Japan. 63 frames. b/w Record. j-s-c FSH, 1969.

Japan—A Major Industrial Nation at Work, Part 1. 50 frames. Color. i-j ACA, 1971.

Japan—A Major Industrial Nation at Work, Part 2. 47 frames. Color. i-j ACA, 1971.

Japan—A Major Industrial Nation at Work, Part 3. 42 frames. Color. i-j ACA, 1971.

Japan—A Nation of Cities. 41 frames. Color. i-j-s-c-a McGH, 1969.

Japan—An Industrial Giant. 38 frames. Color. i-j-s-c-a McGH, 1969.

Japan—Asia's Economic Superpower. 66 frames. Color. Audio-tape. i-j-s-c-a CAF, 1973.

Japan Becomes a World Power. 60 frames. Color. Record. i-j-s TERF, 1972.

Japan—Emergence of a Modern Nation, I. 52 frames. Color. Record or Cassette. i-j-s GA, 1968.

Japan—Emergence of a Modern Nation, II. 50 frames. Color. Record or Cassette. i-j-s GA, 1968.

Japan—Emergence of a Modern Nation, III. 102 frames. Color. Record or Cassette. i-j-s GA, 1968.

Japan—Feeding the People. 38 frames. Color. i-j-s-c-a McGH, 1969.

Japan—Hiroshima and Osaka. 52 frames. Color. Record. i-j SVE, 1968.

Japan—Industrial Giant. 71 frames. Color. i-j-s-c NGS, 1972.

Japan—Modern Japan. 63 frames. Color. Record. i-j-s FSH.

Japan—The Land. 63 frames. Color. Record. i-j-s FSH, 1969.

Japan—The Man Who Made the Trees Bloom. 26 frames. Color. Record. p EGH.

Japan—The Rural Life of Its People, Part 1. 44 frames. Color. i-j ACA, 1971.

Japan—The Rural Life of Its People, Part 2. 43 frames. Color. i-j ACA, 1971.

Japan—The Rural Life of Its People, Part 3. 42 frames. Color. i-j ACA, 1971.

Japan—The Urban Life of Its People, Part 1. 42 frames. Color. i-j ACA, 1971.

Japan—The Urban Life of Its People, Part 2. 40 frames. Color. i-j ACA, 1971.

Japan—The Urban Life of Its People, Part 3. 41 frames. Color. i-j ACA, 1971.

Japan Today. 40 frames. Color. i-j-s Pop Sci, 1964.

Japan—Traditional Industries—Silk, Tea and Pearls. 44 frames. Color. i-j-s Carman, 1973.

Japanese Cultural Heritage. 59 frames. Color. i-j BFA, 1966.

Japanese Customs. 62 frames. Color. Audio-tape. p-i EFS, 1973.

Japanese Family, A. 35 frames. b/w i-j Hulton.

Japanese Gardens, Beauty from the Past. 54 frames. Color. i-j-s Elkins, 1966.

Japanese Girl and Her Pet Fish, A. 40 frames. Color. Audio-tape. p TERF, 1973.

Japanese Industry—Old and New. 44 frames. Color. i-j-s BFA, 1966.

Japanese People. 34 frames. Color. Audio-tape. i-j ENCVIS, 1972.

Japanese Prints. 39 frames. Color. Record. Imperial, 1970.

Japanese—The Grateful Monkey's Secret. 35 frames. Color. Audio-tape. p-i TERF, 1973.

Japanese Way, The. 60 frames. Color. Record. i-j-s TERF, 1972.

Japan's Feudal Past. 38 frames. Color. Record or Audio-tape. j-s Imperial, 1970.

Japan's Role in the Far East. 43 frames. b/w j-s CAF, 1968.

Japan's Varied Geography and Land Uses, Part I. 42 frames. Color. i-j ACA, 1971.

Japan's Varied Geography and Land Uses, Part II. 42 frames. Color. i-j ACA, 1971.

Japan's Varied Geography and Land Uses, Part III. 55 frames. Color. i-j ACA, 1971.

Leisure Time in Japan. 46 frames. Color. i-j BFA, 1966.

Life in the Japanese Marine Lands. 55 frames. Color. Record. p-i IBC, 1970.

Making a Home in Tokyo. 82 frames. Color. Record. Gunter, 1967.

Meet Some Japanese Children. 56 frames. Color. i-j Elkins, 1967.

Modern Art. 40 frames. Color. s-c-a Budek.

Modern Japan. 49 frames. Color. i-j SVE, 1967.

Moderns, The (Masters of the Japanese Print). 30 frames. Color. j-s-c IFB, 1965.

Mother in the Mirror, The. 27 frames. Color. Audio-tape. p-i Imperial, 1970.

Nagasaki and Her Shipbuilders. 101 frames. Color. Audio-tape. i-j-s SVE, 1973.

Nara and Ise-Shima National Park. 55 frames. Color. Audio-tape. p-i EFS, 1973.

Netsuke—Miniature Masterpieces. 36 frames. Color. Record. j-s-c Imperial, 1968.

New Japan, The. 72 frames. b/w Record. j-s-c NYT, 1971.

New Japan, The: Asia's Industrial Giant. 72 frames. b/w Record. j-s-c NYT, 1971.

Okinawa—Keystone of the Pacific. 94 frames. Color. Audio-tape. i-j-s SVE, 1973.

Old Japan (Japan—Old and New). 35 frames. Color. Record or Cassette. i-j-s EGH, 1971.

Origami. 28 frames. Color. TERF, 1969.

Paper Making in Japan. 22 frames. b/w i-j-s EFVA.

People of Japan, The. 35 frames. Color. Record. i-j-s Imperial, 1970.

People of Japan, The. 49 frames. Color. i-j-s Schloat, 1968.

People of Japan, The. 33 frames. b/w i-j-s-c-a VEC, 1964.

Period of Foreigners and Transition (Masters of the Japanese Print). 30 frames. Color. j-s-c IFB, 1965.

Postscript from Hiroshima—The Re-Emergence of Japan, Part I. 88 frames. Color. Audio-tape. s-c-a ASPRSS, 1973.

Postscript from Hiroshima—The Re-Emergence of Japan, Part II. 95 frames. Color. Audio-tape. s-c-a ASPRSS, 1973.

Recreation (Japan—Old and New). 35 frames. Color. Record or Cassette. i-j-s EGH, 1971.

Religion (Japan—Old and New). 39 frames. Color. Record or Cassette. i-j-s EGH, 1971.

Religion and Tradition in Japan. 58 frames. Color. i-j-s Schloat, 1968.

Rice Farm Family. 86 frames. Color. Record. p-i-j BFA, 1972.

Rice Farming in Japan, Part 1—Spring Planting. 35 frames. b/w j VEC, 1970.

Rice Farming in Japan, Part 2—Summer Care and Harvest. 34 frames. j VEC, 1970.

Rural Japan Today. 87 frames. Color. p-i-j-s UWASHPR, 1970.

Seeing Japan—Agriculture and Fishing. 53 frames. Color. Record or Cassette. i-j-s Coronet, 1971.

Seeing Japan—Industry and Commerce. 53 frames. Color. Record or Cassette. i-j-s Coronet, 1971.

Seeing Japan—Its Culture. 53 frames. Color. Record or Cassette. i-j-s Coronet, 1971.

Seeing Japan—Its People. 53 frames. Color. Record or Cassette. i-j-s Coronet, 1971.

Seeing Japan—Its History. 53 frames. Color. Record or Cassette. i-j-s Coronet, 1971.

Seeing Japan—Land and Climate. 53 frames. Color. Record or Cassette. i-j-s Coronet, 1971.

Silk Farming at Takatoya. 97 frames. Color. Audio-tape. i-j-s SVE, 1973.

Silk Makers of Japan, I, Sericulture. 50 frames. Color. p-i-j Budek, 1962.

Social Classes in Japan. 67 frames. Color. Record. i-j-s Schloat, 1968.

Survey of Japanese Art, A. 40 frames. Color. Budek, 1969.

Taro and Hanako of Japan. 45 frames. Color. p-i SVE.

Tokyo. 50 frames. Color. p-c EFS, 1973.

Tokyo. 22 frames. Color. p-i-j Carman, 1973.

Tokyo—A Problem of People and Space. 96 frames. Color. Audio-tape. i-j-s-c-a PATED, 1973.

Tokyo—Largest City in the World. 68 frames. Color. i-j BFA, 1966.

Tokyo—World's Largest City. 98 frames. Color. Audio-tape. i-j-s SVE, 1973.

Tokyo Suburb Family. 85 frames. Record. p-i-j BFA, 1972.

Traditional Japan. 34 frames. Color. Audio-tape. i-j ENCVIS, 1972.

Traditional Japanese Family, A. 93 frames. Color. Audio-tape. i-j-s SVE, 1973.

Train Ride and a Japanese Inn, A. 58 frames. Color. Audio-tape. p-i EFS, 1973.

Transportation and Communication in Japan. 60 frames. Color. Audio-tape. i-j Doubleday, 1971.

Transportation in Japan. 38 frames. Color. i-j BFA, 1966.

UNESCO Fables, No. 4—Japan. 35 frames. Color. p UNESCO.

Urashima Taro—A Japanese Folktale, Part I. 34 frames. Color. Audio-tape. p-i Imperial, 1970.

Urashima Taro—A Japanese Folktale, Part I. 84 frames. Color. Record. p-i GA, 1971.

Village Life in Japan. 36 frames. Color. Audio-tape. i-j-s Imperial, 1970.

Village Tree, The. 45 frames. Color. Audio-tape. p VIP, 1972.

Wave, The (A Japanese Folk Tale). 16 frames. Color. Record. p-i BFA, 1968.

Yoritomo, First Shogun of Japan. 55 frames. Color. Record. i-j AVIA, 1969.

DISTRIBUTORS

ABF
American Baptist Films
Valley Forge, Pa. 19481

ACA
Academy Film Company
748 North Seward Street
Hollywood, Ca. 90038

ACI
ACI Productions
Eleventh Floor
35 West 45th Street
New York, N. Y. 10036

Aims
Aims Instructional Media
Services, Inc.
P.O. Box 1010
Hollywood, Ca. 90028

Almanac
Almanac Films, Inc.
29 East 10th Street
New York, N. Y. 10003

American Education Films
American Education Films
132 Lasky Drive
Beverly Hills, Ca. 90212

ASPRSS
Associated Press

Association-Sterling Films
Association-Sterling Films
866 Third Ave.
New York, N. Y. 10022

Atlantis Films
Atlantis Productions, Inc.
1252 La Granada Drive
Thousand Oaks, Ca. 91360

AVED
AV-ED Films
7934 Santa Monica Blvd.
Hollywood, Ca. 90046

AVIA
AVI Associates, Inc.
825 Third Avenue
New York, N. Y. 10022

BFA
BFA Educational Media
2211 Michigan Avenue
Santa Monica, Ca. 90404

Bosustow
Stephen Bosustow Productions
1649 Eleventh Street
Santa Monica, Ca. 90404

Bowmar
Bowmar Records
622 Rodier Drive
Glendale, Ca. 91207

Brandon Films
Brandon Films
Division of Brandon Films, Inc.
244 Kearney Street
San Francisco, Ca. 94108
Also write to: MacMillan Films

Budek
Herbert E. Budek
P.O. Box 307
Santa Barbara, Ca. 93102

CAF
Current Affairs Films
527 Madison Avenue
New York, N. Y. 10022

CARMAN
Carman Educational Association, Inc.
Box 205
Youngstown, N. Y. 14174

Carousel
Carousel Films, Inc.
1501 Broadway
New York, N. Y. 10036

CCM
CCM Films, Inc.
866 Third Avenue
New York, N. Y. 10022

CFD
Classroom Film Distributors, Inc.
5610 Hollywood Blvd.
Los Angeles, Ca. 90028

Chevron Chemical Company
Chevron Chemical Company
ORTHO Division
200 Bush Street
San Francisco, Ca. 94104

CMC
Center for Mass Communications
Columbia University Press
440 W. 110th Street
New York, N. Y. 10025

Contemporary
Contemporary Films/McGraw Hill
1221 Avenue of the Americas
New York, N. Y. 10020

Coronet
Coronet Instructional Films
65 East South Water Street
Chicago, Ill. 60601

Curriculum
Curriculum Films, Inc.
10 East 40th Street
New York, N. Y. 10016

DGC
Denoyer-Geppert Company
5235 Ravenswood Avenue
Chicago, Ill. 60640

Disney
Walt Disney Educational Media Co.
800 Sonora Avenue
Glendale, Ca. 91201

Doubleday
Doubleday Multimedia
1370 Reynolds Avenue
Santa Monica, Ca. 92705

Doubleday and Company
Doubleday and Company, Inc.
Educational System Division
Garden City, N. Y. 11530

Dowling
Pat Dowling Pictures
2220 Avenue of the Stars, Apt. 1204
Los Angeles, Ca. 90036

EBEC
Encyclopedia Britannica
Educational Corporation
425 North Michigan Avenue
Chicago, Ill. 60611

EDDIM
Educational Dimensions Corporation
Box 146
Great Neck, N. Y. 11023

EDRS
Educational Reading Service
320 Rt. 17
Mahwah, N. J. 07430

EDUACT
Educational Activities, Inc.
1937 Grand Avenue
Baldwin, N. Y. 11510

EFS
Educational Filmstrips
Box 1401
1409 19th Street
Huntsville, Texas 77340

EFVA
Educational Foundation for Visual Aids
Great Britain

EGH
Eye Gate House, Inc.
146-01 Archer Avenue
Jamaica, N. Y. 11435

Elkins
Herbert M. Elkins Company
10031 Commerce Avenue
Tujunga, Ca. 91042

ENCVIS
Encore Visual Education
1235 South Victory Blvd.
Burbank, Ca. 91502

Family Films
Family Films, Inc.
5823 Santa Monica Blvd.
Los Angeles, Ca. 90038

Film Images
Film Images
A Division of Radim Films
17 West 60th Street
New York, N. Y. 10023

Filmfair
Filmfair Communications
10900 Ventura Blvd.
Studio City, Ca. 91604

Films, Inc.
Films, Inc.
1144 Wilmette Avenue
Wilmette, Ill. 60091

Fleetwood Films
Fleetwood Films, Inc.
34 MacQuesten Parkway South
Mt. Vernon, N. Y. 10550
Also write to: MacMillan Films

FRPR
Friendship Press
475 Riverside Drive
New York, N. Y. 10027

FSH
Filmstrip House
432 Park Avenue S.
New York, N. Y. 10016

GA
Guidance Associates
Harcourt, Brace and World
23 Washington Avenue
Pleasantville, N. Y. 10570

Gunter
John W. Gunter
1027 South Claremont Street
San Mateo, Ca. 94402

Handel
Handel Film Corporation
8730 Sunset Blvd.
West Hollywood, Ca. 90069

Hartley
Hartley Productions
Cat Rock Road
Cos Cob, Conn. 06807

Hoffberg
Hoffberg Productions, Inc.
321 West 44th Street
New York, N. Y. 10036

Holcomb
Theodore Holcomb
11 East 90th Street
New York, N. Y. 10028

Horizon
Horizon Productions
301 West 73rd Street
Kansas City, Mo. 64114

HRW
Holt, Rinehart and Winston
383 Madison Avenue
New York, N. Y. 10017

IBC
International Book Corporation
7300 Biscayne Blvd.
Miami, Florida 33138

ICF
Internation Communications Films
1371 Reynolds Avenue
Santa Monica, Ca. 92705

IFB
International Film Bureau
332 South Michigan Avenue
Chicago, Ill. 60604

IFF
International Film Foundation
475 Fifth Avenue
Suite 916
New York, N. Y. 10017

Imperial
Imperial Film Company, Inc.
4404 South Florida Avenue
Lakewood, Florida 33803

Independent Film Producers Company
Independent Film Producers Company
P.O. Box 501
334 East Green Street
Pasadena, Ca. 91102

IU
Indiana University
Audio Visual Center
Bloomington, Indiana 47401

Iwanmi
Iwanmi Productions, Inc.
Tokyo, Japan

Japan Society
Japan Society
333 East 47th Street
New York, N. Y. 10017

JTIO
Japan Travel Information Office

LCA
Learning Corporation of America
1350 Avenue of the Americas
New York, N. Y. 10019

LYCEUM
Lyceum Productions
P. O. Box 1226
Laguna Beach, Ca. 92652

MacMillan Films
MacMillan Films, Inc.
34 MacQueston Parkway S
Mt. Vernon, N. Y. 10550

Maryknoll Film Library
Maryknoll Film Library
Maryknoll, N. Y. 10545

McGH
McGraw-Hill Text Films
1221 Avenue of the Americas
New York, N. Y. 10020

Metromedia
Metromedia Producers Corporation
485 Lexington Avenue
New York, N. Y. 10017

MMA
Mass Media Associates, Inc.
2116 North Charles Street
Baltimore, Md. 21218

MLA
Modern Learning Aids
Division of Ward's Natural Science
P.O. Box 302
Rochester, N. Y. 14603

Modern Talking Picture Service
Libraries in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Honolulu, Houston, Indianapolis, Kansas City, Los Angeles, Maryland Heights (St. Louis), Milwaukee, Minneapolis, Philadelphia, Pittsburgh, San Francisco, Seattle, Summit (N. J.), Washington, D. C.

Museum of Modern Art
Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

NBCEE
National Broadcasting Company
Educational Enterprises
30 Rockefeller Plaza
New York, N. Y. 10020

NET
National Educational Television, Inc.
Indiana University
Bloomington, Indiana 47401

NFBC
National Film Board of Canada
16th Floor
1251 Avenue of the Americas
New York, N. Y. 10029

NGS
National Geographic Society
1146 Sixteenth Street, N. W.
Washington, D. C. 20036

NHK International
NHK International
NHK Service Center, Inc.
Postal No. 100
Shin-Nihon Building
Uchisaiwaicho, Chiyoda-ku
Tokyo, Japan

NYT
New York Times
Office of Educational Activities
Times Square
New York, N. Y. 10036

Olesen
Olesen Films
1535 Ivar Avenue
Hollywood, Ca. 90028

Oxford Films
Oxford Films, Inc.
1136 North Las Palmas Avenue
Hollywood, Ca. 90038

Pace Films
Pace Films, Inc.
411 East 53rd Street
New York, N. Y. 10022

PATED
Pathescope Educational Films, Inc.
71 Weyman Avenue
New Rochelle, N. Y. 10802

PMi
Public Media, Inc.
1144 Wilmette Avenue
Wilmette, Ill. 60091

Pop Sci
Popular Science
255 Lexington Avenue
New York, N. Y. 10017

Power
Jules Power Productions
25 East 73rd Street
New York, N. Y. 10021

PSUPCR
Pennsylvania State University
Psychological Cinema Register
Audio Visual Services
6 Willard Building
University Park, Pa. 16802

Pyramid
Pyramid Film Productions
Box 1048
317 Georgina Avenue
Santa Monica, Ca. 90406

RKOPAT
RKO-Pathe

Robeck
Peter M. Robeck and Company, Inc.
230 Park Avenue
New York, N. Y. 10017
Also write to: Time-Life

Robert Sperry
Robert Sperry
7034 NE 150th Street
Bothell, Wa. 98011

Ruth Stephan Films
Ruth Stephan Films
Stone Legend
Khakum Wood
Greenwich, Conn. 06830

Schloat
Warren Schloat Productions, Inc.
150 White Plains Road
Tarrytown, N. Y. 10591

SERBR
Serisawa Brothers
1539 Westwood
Los Angeles, Ca. 90024

Stanton Films
Stanton Films
7934 Santa Monica Blvd.
Los Angeles, Ca. 90046

Sterling
Sterling Educational Films
241 East 34th Street
New York, N. Y. 10016

SVE
Society for Visual Education, Inc.
Division of the Singer Company
1345 Diversey Parkway
Chicago, Ill. 60614

TERF
Teaching Resources Films
Station Plaza
Bedford Hills, N. Y. 10507

Texture
Texture Films, Inc.
1600 Broadway
New York, N. Y. 10019

TF
Training Films, Inc.
Laurel Park
Butler, N. J. 07405

TFC
Write to:
Indiana University
Audio Visual Center
Bloomington, Indiana 47401

Time-Life
Time-Life Films, Inc.
43 West 16th Street
New York, N. Y. 10011

Tribune Films
Tribune Films
141 East 44th Street
New York, N. Y. 10017

Tricontinental
Tricontinental Film Center
333 Sixth Avenue
New York, N. Y. 10014

UEVA
Universal Education and Visual Arts
100 Universal City Plaza
Universal City, Ca. 91608

UMTV
The University of Michigan
Television Center
400 Fourth Street
Ann Arbor, Mich. 48103

UNESCO
UNESCO Publications Center
317 East 34th Street
New York, N. Y. 10016

UNIJAP
Unijapan Films
9-13 Ginza 5-Chome
Chuo-ku, Tokyo, 104
Japan

University of California Extension Media Center
University of California Extension
Media Center
2223 Fulton Street
Berkeley, Ca. 94720

UMAVEC
The University of Michigan
Audio-Visual Education Center
416 Fourth Street
Ann Arbor, Mich. 48103

USDA
United States Department of Agriculture
Motion Picture Services
Room 1850 South Building
Washington, D. C. 20250

USDS
U. S. Department of State
2201 C Street, NW
Washington, D. C. 20520

USNAC
U. S. National Audiovisual Center
National Archives and Records Service
Washington, D. C. 20409

USOE
United States Office of Education
400 Maryland Ave., SW
Washington, D. C. 20202

UWASHPR
University of Washington Press
1416 N.E. 41st Street
Seattle, Wa. 98105

UWF
United World Films, Inc.
221 Park Avenue South
New York, N. Y. 10003

VEC
Visual Education Consultants
Box 52
2066 Helena Street
Madison, Wisconsin 53701

VIP
Viking Press
625 Madison Avenue
New York, N. Y. 10022

Wolper
Wolper Productions
8489 West Third Street
Los Angeles, Ca. 90048

WWS
Weston Woods Studios
Weston Woods Street
Weston, Conn. 06880

Xerox
Xerox Corporation
245 Long Hill Road
Middletown, Conn. 06457